

THE CHOWKHAMBA SANSKRIT STUDIES VOL. LXXIX

VARADĀMBIKĀ PARINAYA CAMPŪ

OF TIRUMALĀMBĀ

PROF. SURYAKANTA



CHOWKHAMBA PUBLICATION

© The Chowkhamba Sanskrit Series Office

Gopal Mandir Lane,

P. O. Chowkhamba, Post Box 8,

Varanasi-1 (India)

1970

Phone : 63145

First Edition

1970

Price Rs. 20/-



Also can be had of

THE CHOWKHAMBA VIDYABHAWAN

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चौखम्बा संस्कृत स्टडीज

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ॐ नमो भगवते वासुदेवाय

तिरुमलाम्बाविरचिता

वरदाम्बिका-परिणय-चम्पूः

प्रोफेसर-सूर्यकान्तशास्त्रिरचित-

भूमिका-आङ्ग्लभाषानुवाद-टिप्पणीभिः संवलित

चौखम्बा संस्कृत सीरीज आफिस, वाराणसी-१

६७०

प्रकाशक : चौखम्बा संस्कृत सीरीज आफिस, वाराणसी-१

मुद्रक : विद्याविलास प्रेस, वाराणसी-१

संस्करण : प्रथम, सं० २०२७ वि०

मूल्य : ●-००

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गोपाल मन्दिर लेन,

पो० बा० न, वाराणसी-१ (भारतवर्ष),

फोन : ६३१४५

प्रधान शाखा

चौखम्बा विद्याभवन

चौक, पो० बा० ६६, वाराणसी-१

फोन : ६३०७६

To

H. N. Runzru

A model of Probity and Vitruv

to

W. H. Johnson

of the City and County of New York

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PREFACE

A gracious visit in Oct., 1938, to my Lahore flat by my Oxford teacher, Prof. F. W. Thomas, was the occasion when the present work was conceived.

Prof. Thomas had published a tremendous mass of solid research in Greek before he took up Indology, including Tibetan, Chinese and Japanese. Here, too, he has left a unique record of original research, noted alike for its variety, soundness and penetration. To his laurels as researcher he added those of a *rasika* of Sanskrit Sāhitya by translating Bāṇa's Harṣacarita into English—truly a monument to his superb linguistic skill.

His Lahore visit was brief—lasting only two hours—and our conversation necessarily short; but it was with a man so enormously erudite and universal as to have become a name to conjure with. During this conversation, a hint fell from his lips that I should come out of my shell of Vedic and philological studies and should actively participate in the great international effort for making the content of the more noted Sanskrit works available to the world at large through the medium of the English language.

His hint amounted to an order for me; and he was quick, too, in singling out the present work for me—a work of extreme beauty and elegance, in fact the only Sanskrit romance written by a woman Sanskritist.

Varadāmbikā-Pariṇaya-Campū is laden with all those intricacies that characterise traditional Sanskrit prose; but it also has those graces and charms that go to make a woman's personality arresting. As was natural, the routes she has chosen to follow are complex and tentacular rather than simple and linear; but they have a beauty and an elegant architecture of composition which is rarely met with elsewhere. It is like a flower spreading in diverse ways and directions, with an innate symmetry and harmony of colour and form.

Our *Campū* depicts the love-story of Varadāmbikā and king Acyutarāya. We are still moved by the passion of the heroine, or rather by the representation of her passion for the king, who ultimately weds her. In the course of centuries the two figures of the queen and the king have turned flat, or rather they have passed on to the other shore; but their love-laden souls still linger on; their all-consuming love-sport, their thrills and their pangs still quiver before our eyes, coloured with a certain reserved nuance, with 'private associations' which penetrate them completely. Behind the reasonings of reason, which fade with time, we perceive in this *Campū*, the reasons of the heart, the virtues, the failings, and that exquisite pain which all great men invariably have in 'living.' All this is here, and much more besides—a vivid account of the Cola war, of heroism, of cowardice, of working, doing, having, loving, and being—and these are indeed the essence of life—all these have found a living and a loving voice, and a gifted woman's sonorous voice in the present *Campū*.

And yet I must repeat—and repeat with emphasis—that the prime object of Tirumalāmbā in writing this *Campū* was to exhibit the beauty of Sanskrit prose and variety of imagery, as was doubtless the case with Subandhu, Daṇḍin and Bāṇa. They have all written not so much for the display of the moods of this 'breathing clay,' as for the display and worship of the Sarasvatī—the eternal *saras* or flow of life, the vocal essence of matter, the *sphoṭa*, the *dhvani* that pervades matter and makes it throb. It was not a mania, not a perversion, not an obsession with these devotees of learning; it was their life's ideal : for this they lived; and engrossed in its worship they died.

It was a thin flame within them which they alone kept burning so long as they lived. It kept itself going in the accumulated silence, which they revered—for it was in this silence that Sarasvatī laid bare to the crystallised mind her hidden charms, charms that go to weave the garment of that

animate fog, that ambrosial gas, that mercurial fluid, that insidious element, which we call 'Life.' So it was with Tirumalāmbā, who kept ruminating over the texture of her silken words in the harem of Acyuta Rāya, her lover and beloved. The product of her fancy is limpid and sparkling. Tirumalāmbā's is a living effort to embrace from within the then obtaining Indian condition in its totality.

This is how we lived and wrote before the impact of Europe upon this land. We had local wars, local peace, local administration; distant regions within the country were North and South Poles for us. We did not bother about them. We lived within ourselves, we charted regions, we worshipped in the *garbha* of our temples—'the Eternal and Limitless Sea of Silence,' the vast *kṣīrasāgara* of the Equilibrium of Sattva, Rajas and Tamas', called Pradhāna; and may be we were happy and contented. This was Tirumalāmbā's world, and it is this localised world that has found eloquent expression in this *Campū*—a mixture of verse and prose, as our life is the mixture of poetry and prose. Europe brought to our land a new horizon, new problems and utterly new questions; and the one question of questions today is, 'How can one make oneself a man *in, by, and for* history.' Is there a possible synthesis between our unique and irreducible consciousness and our relativity, that is, between dogmatic humanism and a perspectivism? Tirumalāmbā is not concerned with 'history' as such. For her 'history' means her husband's heroic exploits, limited to a comparatively small region, whose *rājādhirāja* he was.

A word on the reasons for delay in taking the work its shape and word : a number of jobs at the same time and quite dissimilar too, but all for the service of Sarasvatī, and all virtually free. And yet the manuscript was handed over to the publishers years ago; they have taken quite some years to see it through the press, with the least help from me—for they have not given me the trouble even of reading the galley-proofs. And so the entire credit of the production goes to them; and they alone are to be thanked for it.

I am grateful to the proprietors of the Chowkhamba Book-Depot—particularly my friend Vitthal Bhai—for including the present work in their world-famous Chowkhamba Sanskrit Series.

8th June, 1970
F. 75 Green Park
New Delhi.

SŪRYAKĀNTA

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INTRODUCTION

The Authoress :

Tirumalāmbā, the illustrious authoress of the *Varadūmbikāpariṇaya*, was the beloved queen of Acyutarāya, an Emperor of Vijayanagar who was crowned in 1529¹ and reigned upto 1542. Of the several records of Emperor Acyutarāya preserved at the Viṭṭhal temple at Hampe, one provides us with an account of his gift of 'a mountain of gold' (*suvarṇameru*). The verse which commemorates it is the composition of Vodua Tirumalāmbā, in all probability the same as Tirumalāmbā, the authoress of our *Campū*.

We are fortunate enough to find that like most of Sanskrit writers Tirumalāmbā has not kept silence about herself. The epilogue to the *Varadūmbikāpariṇaya* furnishes some valuable informations about her. According to her own statement, she was the confidant and the object of the deepest love of Acyutarāya, the king of kings (राजाधिराजाच्युत-सार्वभौमप्रेमसर्वस्वविश्वासमुवा...), which clearly shows that she was his queen. A Telugu poem *Vijayavitasamu* or *Subhadrāpariṇaya* also mentions Tirumalāmbā as a queen of Acyutarāya. It is, therefore, beyond the shadow of doubt that she was the beloved queen of Emperor Acyutarāya. The account given in the *Varadūmbikāpariṇaya* runs as follows :

"The glory of Tirumalāmbā's natural genius has been augmented by her continuous appreciation of the ins and outs of the novel *Kāvya*s, dramas, poetics, the *Purāṇa*s and the *Veda*s, fully retained in memory after hearing them but once. Her beautiful literary compositions, characterised by striking flashes of genius in regard to all subjects and all languages, are a feast for the ears of all poets and all eminent scholars, proficient in the highest sciences, and are veritable cows of

1. Vide Kalahasti Inscription No. 157 of Epigraphic Reports, 1924.

plenty for bestowing imaginable, innumerable and desirable fruits on those who need them. She is the confidant and all-in-all of the deepest love of Acyutarāya, the king of kings, well-versed in all the sciences. Her heart has been purified by righteous deeds in the form of great and unsimulated beneficence. Her lotus-like hands are expert in making constant gifts and in writing all scripts. Her voice, sweet as cuckoo's note, swells with the sweetness of the *Pañcama* notes, produced by the lute played on by the tips of Sarasvatī's nails. She produces the conviction of her being Sarasvatī, descended in a corporeal form for the pastime of roaming over the surface of the earth. Her good fortune and prosperity are enhanced by potent blessings granted by eminent Brāhmaṇas at the great *Vājaṭeya*, *Puṇḍarīka* and *Sarvatomukha* sacrifices performed by many Brāhmaṇas, held in high esteem in different countries. She constantly protects the families of poets."²

This epilogue speaks well of Tirumalāmbā and her manifold accomplishments. It presents her as a profound scholar endowed with wide and varied learning, a poetess of great repute and a generous patron of letters, a beloved queen, and a righteous, virtuous and bounteous lady of religious temperament. Her *Campū*, the only Sanskrit romance written by a woman, evinces her high literary genius and attainments.

The Date of the Varadāmbikāpariṇaya :

Composed that it is by the beloved queen of Emperor Acyutarāya, the story of whose marriage with Varadāmbikā, the daughter of the Salaga chief,³ it relates, the *Varadāmbikā-pariṇaya* must have undoubtedly been written during his reign. This *Campū* ends after making Cina Veṅkaṭādri,

2. Vide p. 151.

3. Rājanātha's *Acyutarāyaḥhyudaya* :

महत्तरे मानवलोकाशासितुर्मनोनुकूला महिषीपदे तदा ।

कृताभिषेका सलगच्छितीशतुर्वरात्मजासीद् वरदाम्बिका वधूः ॥

Acyutarāya's son by Varadāmbikā, the heir-apparent to the throne. According to Rājanātha's *Acyutarāyaḥhyudaya* (stanza 352), Cina Veṅkaṭādri was old enough to be made heir-apparent at the time of Acyutarāya's coronation as an emperor, though it does not state that he was made heir-apparent at, or soon after that time. This statement of Rājanātha does not agree with the description by Tirumalāmbā, Acyutarāya's own queen, in her *Varadāmbikāpariṇaya*. According to her description, Acyutarāya was already emperor when he married Varadāmbikā, who later on gave birth to Cina Veṅkaṭādri. How could then Cina Veṅkaṭādri be old enough at the time of coronation of his father, Acyutarāya? Tirumalāmbā's description in this connection will be taken to be more reliable than Rājanātha's. Acyutarāya was crowned emperor, according to the epigraphic reports, in 1529 and reigned upto 1542. The installation of his son Cina Veṅkaṭādri as heir-apparent cannot be considered to have taken place earlier than at least ten or twelve years after his coronation. The date of the composition of the *Varadāmbikāpariṇaya* should fall at a time when Acyutarāya was on the throne, neither before 1540 nor after his last regnal year, i.e. 1542. We can, therefore, safely hold that it could have been written in a period from 1540 to 1542.⁴

The Theme of the Varadāmbikāpariṇaya :

The *Campū* opens with the fanciful portraiture of the lunar dynasty, to which Acyutarāya's father Nṛsiṃha belonged. It starts with the Emperor Moon. To Emperor Moon was born a son named Budha. The latter had a son called Pururavas, the sole hero of the world who won Urvaśī for his beloved. By Urvaśī he had a son named Āyus, whose son was Nahuṣa, the performer of a hundred horse-sacrifices (*aśvamedhas*). Nahuṣa's son was Yayāti. Yayāti had

4. Cf. Dr. Lakshman Sarup : Introduction to the *Varadāmbikāpariṇayacampū*, p. 10.

Turvasu as his son. In this dynasty, there was born in course of time King Timma. King Timma married Devakī, the repository of virtues. To them was born a son named Īśvara. Īśvara, endowed with great power and pre-eminent among kings, espoused Bukkamāmbā according to rites and obtained Nṛsimha as his son.

Nṛsimha grew into a great and mighty king, skilled in the science of polity and was the death incarnate to his adversaries. He was bounteous by nature. While he ruled, there was no anxiety, no evil at all. He established his capital at Vidyāpurī, the present Vijayanagar.

In course of time, Nṛsimha set out on a tour of conquest, as if to favour all the brides in the form of quarters. He started towards the east, and conquering all the kingdoms, appropriated them with his mighty prowess. Then, he, accompanied by his large army, proceeded towards the south marching along the coast of the sea. Crossing the Tuṇḍira country, he reached the country of Colas and encamped on the right bank of the river Kāverī. Though he was in the country of the enemy, he forbade his men to afflict the inhabitants of the land and passed severe punishment for the breach of the order. The lord of the Cola country knew of his advent from his spies. He advanced with his army against Nṛsimha and attacked him with great vehemence. An extremely terrific battle took place between their armies. When Nṛsimha's army began to fall back and was in great fright, he mounted his lordly elephant, and encouraging his warriors for fight, fell upon the Cola King with an irresistible force. He killed the elephant of the Cola King with his spear and captured him alive. The Cola army surrendered. Crowned with victory, Nṛsimha entered the Cola capital in a splendid procession.

Getting this news, the heart of the king of the Maruva province was filled with intense fear and alarm. Consequently, leaving his wife and children and renouncing his kingdom,

he fled away somewhere to the sea-coast. Laughing at his cowardice, Nṛsiṃha entered the town of Madhurā,⁵ where the rulers presented him with the entire wealth. He then proceeded to Rāmeśvara and paid homage to the god Rāmeśvara and made gifts to the Brāhmaṇas. After vanquishing all the kings of the area, he came to Śrīraṅgaṭṭaṇa. He constructed a bridge over the river Kāverī, and crossing it, besieged the town. The king Mahāvīra surrounded and fell at his feet with his wife, children and others. Nṛsiṃha's heart was filled with compassion, and he reinstated him in his kingdom. He then captured Dumakura and other big forts. Having sieged the fort of Matarāṅgī from the enemy, he bowed to the god Gokaṛṇa, girt by the western sea. Followed by his feudatory kings, Nṛsiṃha marched towards the north. He sieged the fort of Mānava⁶ and captured Sultan,⁷ concealed in the fort for fear; but he, taking pity on him, released him. Vanquishing all his enemies, Nṛsiṃha returned to his capital Vidyāpurī and ruled over the whole of India, from Rāmeśvara to the Himālayas.

Then, he married Ombamāmbā, the daughter of Rāmāmbikā of the solar race, and enjoyed pleasures in her company. He prayed god Acyuta for a son. The queen conceived. In the last month of her pregnancy, Viṣṇu appeared to her in a dream and blessed her with the birth of an excellent son. In due course, the queen gave birth to a son, on which occasion great festivities were held. The child was named Acyuta, after god Acyuta. When Acyutarāya's education in all the sciences and fine arts was finished and he was quite grown up, Nṛsiṃha died.

After the decease of his father, Acyutarāya ascended the imperial throne. Once strolling in a garden, he heard the conversation of maidens. Listening to their conversation, he approached a sacred and secluded temple, dedicated to

5. Modern Madura.

6. Manve in Hyderabad.

7. Probably Yusuf Ali Shah of Bijapur.

Kātyāyanī, situated nearby. He entered the temple. There in the midst of matrons moving on all sides, he beheld a certain princess, a paragon of beauty, the like of whom had never existed. She was Varadāmbikā, lost in meditation on the goddess. The king was taken aback to behold such a beauty and stood drinking it with his unsatiable eyes, with his heart suspending to function, his senses ceasing to operate, as if spell-bound, as if rooted to the spot, as if stupified, as if paralysed by an irresistible attack of love, as if lost in a trance of contemplation, as if immersed in the ocean of indefinite joy. Finding him gazing constantly with unwinking eyes at the princess, her maids manifested excitement, withdrew a little, and facing one another, began to talk something. The princess' meditation remained undisturbed even by the noise of their conversation and the jingle of their ornaments. Having finished her meditation, she opened her eyes and was greatly flurried at the sight of the king. Unable to bear her agitation, she supported herself by seizing the jewelled pillar of the temple. Love overtook her heart. They both stood long gazing at each other with dilated and unwinking eyes, amazed at each other's beauty, still and devoid of the knowledge of all the external things, as if they had mutually caused loss of each other's composure, as if they had mutually exchanged their souls, as if they had penetrated each other, as if they had joined by mutual fusion.

Just at that moment, the jester informed the king that the minister had come with a letter and demanded an audience with him. The King listened to the minister's request, conveyed to him by the jester, and prepared to set out. He lingered there even while preparing to depart as long as he could by way of explaining to the jester the wonderful scenes from the life of goddess Caṇḍikā, painted on the walls of the temple, though looking all the time only at the princess who was equally in love with him and was in a similar state. At last he departed reluctantly, leaving the jester to know everything about the princess from her chaperon. Praising her

extraordinary beauty, he returned with his army to his palace.

The king felt pangs of separation and spent time in thought of her awaiting the jester's arrival. The jester returned in time and informed him that the damsel he had seen in the temple was Varadāmbikā, the daughter of Trapāmbikā, and belonged to the solar race. He told that she had gone to the penance-grove called Gaurīvana to observe the vow *Vara-prasādhana*, 'the attainment of a bridegroom', when she saw the king, as if Cupid incarnate, and lost herself being enamoured of his handsomeness. He further added that she somehow finished the worship of Gaurī, and absorbed in thought of him (the king), slowly proceeded to her abode. He convinced the king of her attachment to him and requested the latter to espouse her without delay.

On her return to the palace, the princess fell love-sick. She refused to speak to her friends. She neither looked at her attendants nor waited on her elders, nor offered worship to Agastya, her tutelary deity; nor played on her lute; nor made the fawn talk; nor fondled the gazelle; nor made the peacock dance; nor celebrated the marriage of dolls; nor united the pair of swans; nor imparted lessons to the parrot. She neglected her baths, dressing and toilet, was given only to the thought of the king. So as to hear his name (i. e., Acyuta), she caused the Dāmodara hymn to be sung before her again and again. She rolled on her bed but to no relief. By her condition her attendants were perplexed and her friends deeply pained. Pressed by her friends, she revealed the cause of her anguish and implored them to do something for her.

At that very time there appeared a chamberlain together with maid-servants who told her that her two brothers, requested through his ministers and the family priest by Acyuta Mahārāya for her hand, had consented to give her in marriage to him and had sent the maid-servants, accompanied by matrons,

in order to make her toilet for the ceremony. Her friends, greatly delighted by this news, made her toilet. Acyutarāya arrived with great pomp and show and married the princess according to rites, installing her as the chief queen, he enjoyed in her company all the pleasures of love. In course of time, the queen conceived by the grace of the glorious lord of the Veṅkaṭa hill (Viṣṇu). Learning of her pregnancy from the lips of the nurse, the king performed *Pūṇisavana* and other rites for the safety of the child in the womb. In due course, the queen gave birth to a son on an auspicious hour. Great ceremonies were performed and festivities held. The King made gifts to the Brāhmaṇas for more than they desired. He performed *jātakarma* and other rites. As the prince was born on account of the favour of the lord of Veṅkaṭa hill (Viṣṇu), he was named Cina Veṅkaṭādri ('Viṣṇu, the younger').

When this promising prince grew up, Acyutarāya, accompanied by all his ministers, installed him as his heir-apparent on an auspicious day.

Leading the story up to this stage and then giving a benediction, her own introduction in the capacity of its authoress, and the eulogy of her husband, Emperor Acyutarāya, Tirumalāmbā ends her *Campū*, the *Varadāmbikā-pariṇaya*.

Literary Evaluation :

The *Varadāmbikāpariṇaya* belongs to the genre of literature called *Campū* ; for it is written both in prose and verse⁸, both of which are equally important.

Its plot is considerably short. Though it has a single story to relate and all its events unite so as to lead one to the final catastrophe—the marriage of Acyutarāya with Varadāmbikā and the birth and installation as the heir-apparent of

8. Cf. *Sāhityadarpaṇa*, VI. 336.

“गद्यपद्यमयं काव्यं चम्पूरित्यभिधीयते ।”

their son Cina Veṅkaṭādri, the reader feels that it is insipid, not lively and well-knit. One serious defect of it is that it depicts Acyutarāya's family and his father Nṛsiṃha and his heroic adventures in undue details, which takes nearly half of the romance. Such a detailed description of them is not needed and they could be told in a nutshell ; for it is Acyutarāya's adventures, and not his father's which one expects in the romance to be depicted in detail, he being the hero of it. The slender thread of the narrative is often lost in the elaborate description, which form the preponderating part of it. Tirumalāmbā seems to care more for the display of her profound erudition, mastery of Sanskrit language and rich descriptive power than for the narrative.

Tirumalāmbā has a rich power of description. Her *Campū* abounds in charming descriptions. Along with the chief personages, it depicts the Tuṇḍīra and Cola countries, the river Kāverī, the armies and the battle, the sea and the Rāmeśvara bridge, the garden, the Spring season with all its persuasiveness of love, noon and evening, and aquatic sports. Sanskrit works abound in the portraiture of the charm of a woman ; but the descriptions of the physical beauty of a man are rare. The description of a man's feet, thighs, waist, chest, arms, hands, shoulders, neck, throat, face, beard, eyes, ears, nose, forehead, and hair by a woman is nowhere found in the vast Sanskrit literature except in Tirumalāmbā's *Varadāmbikā-pariṇaya*. There are only three *stotras*, namely Acārya Śaṅkara's *Viṣṇupādādikeśāntavarṇana*, Śivapādādikeśāntavarṇana and Śivakeśādipādāntavarṇana, which really portray, in the guise of panegyrics addressed to deities, the physical beauty of the above limbs of a man ; but the description is there by a man and not by a woman. Queen Tirumalāmbā has provided us with a lively pen-portrait of her husband, Emperor Acyutarāya. Her descriptions are marked with the novelty of imagination and faithfulness to the real nature of things. But their profusion and length slow the progress of the narrative, and they appear to hang loosely on its slender thread.

The range of Tirumalāmbā's characters is narrow, as she chooses them only from royal families. It is natural ; for her *Campū* concerns only with royal personages. In Nṛsiṃha one finds a virtuous and bounteous man. He spends his time in literary, musical and other pursuits. He is a mighty ruler, who starts on world conquest and conquers all his enemies. His heart is filled with the milk of human kindness. When king Mahāvīra of Śrīraṅgaṭṭa submits, falls at his feet with his queen and children, and places his kingdom at his disposal, he feels pity on him and reinstates him. When, in course of his tour for conquest, he enters the Cola country, he issues an order prohibiting his soldiers from oppressing the inhabitants of the land, and declares severe punishments for the breach of the order. The Cola king is a brave enemy, who faces his mighty foe Nṛsiṃha with his full force and fights until he is captured. A contrast to him is found in the king of Maruva, who is a coward, and who, knowing of Nṛsiṃha's arrival in his territory, flees out of terror somewhere to the sea leaving his queen, children and kingdom. The King Acyutarāya is a handsome man, versed in all the sciences. He is a devoted lover. When he is enamoured of the charms of Varadāmbikā whom he sees in the temple of Kātyāyanī, he falls in love with her. He loves her from the heart of his hearts, remains firm to his love and marries her. His son Cina Veṅkaṭādri is a promising prince who is installed as the heir-apparent when grown up. Among the female characters, mention may be made of Ombāmāmbā and Varadāmbikā. Ombāmāmbā, the mother of Acyutarāya, is a faithful wife. Varadāmbikā is a devoted beloved, who is bewitched by the extraordinary handsomeness of Acyutarāya. She feels strong pangs of separation when she returns home, and wants to be united with her lover. At last she is married to him. The noble characters are presented by Tirumalāmbā as the aggregation of all the noble qualities, and consequently, they appear to be more of ideals than of real men of flesh and blood.

Her delineation of sentiments (*rasas*) is also worth noticing. Of them, she has delineated the erotic (*Śṛṅgāra*), the heroic (*vīra*), the furious (*raudra*), the terrific (*bhayānaka*) and the disgustful (*bībhatsa*). The principal sentiment of her *Campū* is the erotic (*Śṛṅgāra*), as its main theme is the depiction of love and marriage of Acyutarāya and Varadāmbikā. This sentiment is delineated by her with remarkable insight and vividness. She beautifully depicts the reaction of Varadāmbikā to the first attack of love on her maiden heart at the sight of King Acyutarāya :

“...क्रमेण ध्यानावसान एव समुन्मीलितविलोचना तमभिवीक्ष्य,
तत्क्षणाभिवृद्धसाध्वसा परिवृत्य चित्तमिव तस्य सविधमणिस्तम्भमव-
लम्बितवती ।

स्तम्भान्तरितैव तरलतरान्तरङ्गतरङ्गयमाण-विस्मय-रसोर्मिकिर्मिरित-
प्रेमभर-प्रेर्यमाण-चेतोभव-सरय-निखात-निशित-शर-त्रात-साधारणोदित-पु-
लकजात-किञ्जल्क-कञ्चुकिता प्रबलतर-कौतूहल-समुद्भ्रियमाण-धैर्य-पादप-
संक्षोभेणैव कम्पमानगात्रलतिका, शम्बर-रिपु-मद-स्तम्बेरमावगाहन-रभसो-
त्कूलिताशय-राग-रसोदर-धाराल-स्वेद-पूर-भेदुरिता...”

(P. 106, lines 8—p. 107, line 3)

“Seeing him she was greatly flurried, turned aside and seized the jewelled pillar near her like his heart.

“She became covered as with an armour with the filaments of bristling hair, bursting like volleys of sharp arrows forcibly shot by Cupid, prompted by the deep love, combined with the waves of astonishment tossing in her agitated heart. Her creeperlike frame was trembling, as if on account of the violent shakings of the tree of her fortitude that was being uprooted by the (gale of her) strong curiosity.

“She was plunged into the big, torrential flood of sweat, which was, as if the water of love that filled her heart, overflowing (its banks) by the forcible plung of the infuriated elephant in the form of Cupid.”

She presents a fine picture of two young lovers (here Acyutarāya and Varadāmbikā) whose eyes meet one another for the first time.

“पारिप्लव-परस्पराविलोकि-परिमेलनानुपदमेव परास्त-प्रत्येकाव-
स्थानाविव, व्यत्यस्तचित्राविव विनिमयितजीविताविव, परस्पराणुप्रविष्टा-
विव, व्यत्याससंपृक्ताविव, परिहृतचैतन्याविव, विवर्जितनिखिलव्यापारौ
विरहितविषयान्तरविवेकाविव, विस्मृतनिमेषौ विकस्वरविस्मयरसोन्मेषौ
तावुभौ चिरमभूताम् ।”

(P. 109, lines 3-7)

“Just after their tremulous eyes met one another, they long stood, as if they had mutually caused loss of each other’s composure ; as if they were dumbfounded and amazed (at each other’s beauty) ; as if they had mutually exchanged their souls ; as if they had penetrated each other ; as if they had joined by mutual fusion ; as if they were devoid of consciousness ; as if they had given up all activity ; as if they were devoid of the knowledge of all the external things ; forgetting even the twinkling of the eyes ; and with the increasing sentiment of wonder rising in them.”

The love-in-separation (*vipralambhaśṅgāra*) is depicted in the description of the pangs of separation which Acyutarāya and Varadāmbikā feel returning to their palaces after their meeting in the temple of Kātyāyanī in the garden. The love-in-union (*sambhogaśṅgāra*) finds place in the portrayal of their aquatic sports and enjoyment of amorous pleasures.

The sentiment is the heroic (*vīra*). Its conspicuous delineation is seen in the portraiture of the fight between the armies of King Nṛsimha and the Cola king, and Nṛsimha’s attack on the Cola king and capturing him alive after killing his elephant. See, for example, the description of the fighting warriors :

“...संगरकेलिसरः प्रविश्य मृणाल-काण्डानीव बाहुदण्डानुन्मूलयन्तः,
घन-तरोरु-काण्डै रम्भा स्तम्भ-सम्भावनामुत्तम्भयन्तः, क्रोध-रस-पुष्कल-

वदन्त-पुष्कराणि पुष्कराग्नेण निष्करुणं निष्पीडयन्तः, वीर-वर-धैर्य-वारि-
पूरमाविलयन्तः, सरभसं मांस-मेदो-मस्तिष्क-पङ्क-शेषमकुर्वन् ।

... ..

रणमहितलपात्रे कालरात्र्या प्रभोक्त्र्या

परहितपरिषेकप्रक्रियां स्मारयन्तः ।

पदयुगलगृहीतान् भ्रामयन्ति स्म तूर्ण

वमदुरुधिरौघान् वैरिवीरान् कराग्रैः ॥ ३७ ॥”

(P. 46)

“Having entered the pleasure-pond, in the form of the battle-field, they uprooted the huge arms (of warriors) like so many lotus-stalks, produced the impression of the trunks of plantain trees by their massive and huge thighs ; mercilessly squeezed the lotuses in the form of the faces (of warriors), full of the sentiment of anger, with the foreparts of their trunks ; made turbid the flood of water in the form of the courage of eminent heroes ; (and thus) quickly reduced (the pleasure-pond of the battle-field) to the mud of flesh, fat and brain.

.....

They quicked whirled the hostile warriors, vomiting large quantities of blood and caught (them) by both the feet, with the fore-parts of their trunks ; thus reminding one of the circle of water, drawn by Yama's sister, partaking of a meal in the vessel of the battle-field.”

Tirumalāmbā's depiction of the furious (*raudra*) sentiment is also effective. In the following lines, we can find the fury of warriors aroused at beholding their foes :

“शात्रव-दर्शनमात्र-सरभस-प्रस्थित-रोष-परुष-निर्भर्त्सनालाप-त्वरित-
पदार्पण-संभ्रमेणेव कम्पमानाधरपुटाः...”

(P. 33, lines 2-4)

“Their lips were throbbing, as if with the agitation (produced in them) by (their) quick steps occasioned by

(their using) harsh and abusive language owing to (their) anger generated suddenly at the mere sight of the enemy.”

A vivid delineation of the terrific (*bhayānaka*) and the disgusting (*bībhatsa*) sentiments can be seen in the following :

“कबन्ध-नर्तनानुकूल-फालित-नरकपाल - युगलताल - रवोत्ताल-वेत्ताल-
बहुल-हलाहलि-काकल-कल-परिहृत-रोदन-भूत-राज-बालकम्, सरसतर-
रसास्वादन-गर्धन-गृध्र-मिथुन-चञ्चल-चञ्चु-संदेशिकाञ्चल-समुद्धृतान्त्र-मा-
लिकान्तर-लम्बमान-मानव-कलेवर-तनुतर-दोला-मञ्चकान्तरालाधिरोपित -
बालकोपलालन - लोल-नीलाक्ष-काकोलिका-गानाकर्णन-रसावमानित-रुधिर-
पानावधान-यातुधानम्, ...”

(P. 42, lines 3-8)

“In it the cries of children of the king of ghosts were drowned in the loud tumultuous uproar of the vampires shouting at the top of their voices and by the jingle of cymbals in the form of pairs of broken human-skulls which constituted a fitting accompaniment to the dance of headless trunks. In it the evil-spirits had set aside their desire of drinking blood as a result of their delight in hearing the songs of the dark-eyed *Kalolikas* dextrous in fondling the child placed on the seat inside the tiny swing in midst of coils of intestines drawn out by the ends of forceps in the form of the moving beaks of the vulture-couple, greedy for eating the blood-dripped flesh.”

One remarkable feature of the *Campū* is the profusive employment of rhetorical embellishments (*alaṅkāras*). Some of them are noted here. Alliteration (*anuprāsa*), a similarity of consonants notwithstanding a dissimilarity of vowels, is used in the following :

“तवैव योग्या धरणीन्द्रचन्द्र !

गुणान्ववायानुगुणा पुरन्ध्री ।

अनुग्रहेण प्रणयेन वास्या

गृहाण पाणिं किमहो विलम्बः ॥”

(Verse 119, p. 116)

“O moon among kings, the damsel, equal to you in virtues and family, is fit for you only. Espouse her out of favour or love. Oh ! why should you delay ?”

In this verse there is an alliteration of ण.

Paronomasia (*śleṣa*), a rhetorical device in which a word involves more than one meaning, is exemplified in the following verse, where the word ‘*puṣpavatī*’ means ‘flowery’ and also ‘a menstruating woman’ :

“सम्प्रत्यहं पुष्पवतीति वात-
व्याधूतपल्लवकराञ्चितचेष्टितेन ।
मा मां स्पृशेति सहसैव निवारयन्तीं
वासन्तिकामलिभियोपगता न काचित् ॥”

(Verse 143, p. 136)

“A certain lady, afraid of bees, did not approach the spring creeper, which was, as if quickly prohibiting her (from doing so) with the graceful movement of its hands in the form of tender-leaves, shaken by the wind, saying, “Do not touch me. At present I am *puṣpavatī* (laden with flowers ; menstruating).”

Repetition (*yamaka*), the reiteration of words or parts of words of similar sound but of divergent meaning, is illustrated by the following stanza :

“तेने तुलापूरुषदानपूर्वं तेनेह नानाविधदानजातम् ।
संख्ये भवन् यद्यपि सूक्ष्मलक्षः स स्थूललक्षोऽपि विहापितेषु ॥”

(Verse 51, p. 62)

“He performed numerous gifts such as the gift of gold, etc., equal to man’s weight. Thus, though he had little aim (*sūkṣma-lakṣa*) in the battle, yet he had big aims (*sthūla-lakṣa*) in matters of gifts (on removing the antithesis : he could hit a small target in the battle, and was munificent in matters of gifts).”

Here we have the repetition of ‘*tena*’ and ‘*lakṣa*’. They are similar in sound but divergent in meaning.

Simile (*upamā*), the comparison of an object to another object, can be seen in the following verse :

“मुहुः सरोवारिषु केलिलोला-
निमज्जनोन्मज्जनमाचरन्ती ।
बलाहकान्तःपरिदृश्यमाना
सौदामिनीवाजनि चञ्चलाक्षी ॥”

(Verse 151, p. 141)

“Plunging into and (then) emerging from the waters of the pond, the sportive-eyed one shone like lightning, seen inside the clouds.”

Here Queen Varadāmbikā, bathing in the pond, is beautifully likened to lightning.

We also find the simile in series (*māloṇpamā*), where a single object is compared to several things. See, for example :

“दुग्धाम्बुराशिलहरीव तुषारभानु-
मर्थं नवीनमनघा सुकवेरिवोक्तिः ।
प्रत्यङ् मुखस्य यमिनः प्रतिभेव बोधं
प्राप्तुं भाग्यमहितं सुतमोन्ममाम्बा ॥”

(Verse 60, p. 67)

“Just as a wave of the ocean of milk (produced) the moon, the faultless composition of a good poet does new sense, or the genius of a self-controlled man absorbed in meditation, enlightenment, even so did Ombamāmbā give birth to a son, adorable by reason of his good fortune.”

Here Ombamāmbā is compared to a wave of the ocean of milk, to the faultless composition of a good poet, to the genius of self-controlled man absorbed in meditation, and the new-born baby is likened to the moon, the new sense, and enlightenment.

Tirumalāmbā has used at several places paronomastic similes (*śliṣṭopamās*). We may cite the following as an example :

“पन्नगराजमूर्त्तिमिव प्रशस्तपावनवृत्तिम्, शमिजनचित्तवृत्तिमिव सर्वरसावधीरणनिपुणामृतरुचिम्, शर्वाणीमिव सह्यगिरीशदृढतररसानुभवाम्, रामकथामिव बहुलहरिलसिताम्, शैलूषीमिव बहुशस्ततरङ्गनटनशोभिताम्, अध्यात्मविद्यामिव उपनिषद्वरपदस्फुटालक्ष्यहंसगतिम्, प्राज्ञनृपसम्पदमिव प्रसाधितदक्षिणाशाम्, नीरदमालिकामिव नियतोत्कूलश्यामलतान्विताम्...” (p. 26, line 10—p. 27, line 5)

“It (Kāverī) was an admirable and sanctifying character (*praśasta-pāvana-vṛtti*) like the body of the lord of serpents which is well-known for its subsistence on air diet; it was (the taste of its waters) like that of nectar, capable of excelling (the tastes) of all other fluids (*sarva-rasa-avadhīraṇa-nipūṇa-amṛta-ruci*) like the tendency of the mind of a self-controlled person, which is capable of turning away from all desires and delights in truth; it was experienced (the touch of) the exceedingly hard surface of the great Sahya mountain (*sahya-girīśa-dṛḍhātara-rasa-anubhavā*) like Pārvatī who can endure the passionate love of Śiva; it was shining with great lustre (*bahula-ābhā-lasitā*) like the story of Rāma, which is resplendent with the many advantages (that a study of it affords); it was embellished with the repeated dance of its waves (*bahuśa-taraṅga-naṭana-śobhitā*) like a female dancer who looks charming when dancing on excellent stages; it was the movements of swans that could be clearly detected by (their) foot-prints in the vicinity of the mud (*upa-niṣadāra-pada-sphuṭa-alakṣya-hamṣa-gatī*) like the knowledge of the supreme spirit, which has been explicitly stated in the words of the best *Upaniṣads* and to which only an ascetic of the highest order, who lives far from the crowd (Lit. invisible) has access; it decorated the southern quarter (*prasādhita-dakṣiṇa-āśā*) like the wealth of a wise king, which gratifies the (priest's) desire for sumptuous sacrificial fees; and it was always everflowing its banks and was surrounded by *Śyāma-latās* (*niyata-utkūla* and *śyāma-latā-anvitā*) like a train of clouds, which is always accompanied by a huge mass of blackness”.

Poetical fancy (*utprekṣā*), the imagining of an object under the character of something else, is found in the following:

“मन्दाक्षकन्दर्पयोर्माभूदिह समानाधिकरण्यजन्यं जन्यमिति तारुण्या-
रम्भेण तदुभयावलम्बतया निपतिता सीमाविभागसूत्ररेखेव रोममालिका,
अतएव तयोरन्योन्यं सामान्यं प्राधान्यम् ।”

(P. 113, lines 2-5)

“Afraid lest there should be a clash between bashfulness and love as a result of their residing in the same person, the prime of youth, being a friend of both of them, has drawn the line of hair, which is, as if the line of demarcation, dividing the frontiers (of the heart and hips which are respectively the seats of bashfulness and love). That is why they are equally supreme in their respective spheres (now)”.

Here the cause of the division of the heart and hips of the beautiful Varadāmbikā and their equal supremeness is fancied to be something else than what it really is. Tirumalāmbā's Poetical Fancies, like her similes, are apt, striking and original. They evince her novelty of imagination.

In the *Varadāmbikā parinaya*, we find fine examples of Metaphor (*rūpaka*), consisting in the absence of difference (*abheda*) between the object of comparison (*upameya*) and the standard of comparison (*upamāna*). For example, see the following:

“अरविन्दबन्धुकुरुविन्दपिधाने

चपलेन बालशशिना व्यपनीते ।

धुसृणं वियन्मघवनीलकरण्डाद्-

गलितं यथा घनमहृद्यत सन्ध्या ॥”

(Verse 157, p. 144)

“Following in the wake of clouds, twilight looked like saffron which had dropped from the sapphire box of the sky when the ruby lid in the form of the sun was removed by the fickle moon-child.”

Here we have a super imposition of the ruby lid on the sun, the sapphire box on the sky, the fickle child on the moon, and the heap of saffron on twilight. This super-imposition results in the absence of difference.

Hyperbole (*atiśayokti*), where the object of comparison (*upameya*) is concealed by the standard of comparison (*upamāna*), is beautifully exemplified in the description of Acyutarāya's gaze at the body of Varadāmbikā:

‘स्थित्वाभोरुहशालिगर्भकदलीकाण्डेषु चक्राश्रिता-
प्यावर्त्तभ्रमितां वलम्ब्य गगनं प्रोत्तुङ्गशैलद्वयम् ।
आरुह्योज्ज्वलचन्द्रमण्डलसुधामासाद्य दृष्टिर्विभो-
ज्योत्स्नामध्यमुपागतापि पतिता नीलाम्बुवाहान्तरे ॥”

(Verse 103, p. 105)

“The King's gaze lingering on the trunk of plantain trees (thighs) comprising shining lotuses (feet), then rising to the wheal (navel) and revolving in the whirlpool, then resting on the sky (waist), then ascending a pair of lofty mountains (breasts) and then reaching the nectar of the bright lunar orb (face), though moving in the midst of moon-light (beauty of the face) fall into the depths of blue lotuses (eyes).”

Transition (*arthāntaranyāsa*), the corroboration of a particular statement by a general proposition or *vice versa*, is instanced in the following verse :

“गृहीतमात्रे युधि चोलभूपे कृपानिधिः श्रीनरसिंहदेवः ।
स तां न्यषेधत् समरात्त्वसेनां सतां प्रसादः सहजो न रोषः ॥”

(Verse 46, p. 51)

“As soon as the Cola king was captured in the battle, the glorious emperor Nṛsiṃha who was a veritable ocean of compassion stopped his brave army from continuing the fight. (For, indeed) the inborn quality of the noble is graciousness and not wrath.”

Here the particular statement that Nṛsiṃha stopped his brave army from continuing the fight when he had captured the Cola king, is corroborated by the general proposition that graciousness and not wrath, is innate to the noble.

Antithesis (*virodhābhāsa*), the presentation of apparently—not really—contradictory things, is one of the favourite historical figures of Tirumalāmbā. For its instance, the following description of Rāmeśvara may be cited :

“सर्ग-स्थिति-संहरण-व्यक्त-गुण-त्रयमपि निर्गुण इति समुद्घोष-
यन्तम्, पोषित-पितामह-शिरच्छेदकर्मणमपि ब्रह्म-हननादि-दोष-निर्मथ-
नम्, सकलनिगमागम-गोचरमपि सागरतीरगोचरं रामेश्वरमीश्वरनन्दनो
वन्दे ।”

(P. 59, lines 4-7)

“He paid homage to Rāmeśvara, who, though manifesting his possession of the three qualities in the creation, preservation and dissolution (of the universe) proclaims his freedom from attributes (*nirguṇa*) (on removing the antithesis : who manifests his possession of the three qualities in the creation, preservation and dissolution (of the universe) and transcends the (three qualities) ; who though supporting the act of decapitating Brahmā, destroys sins like the sin of slaying a Brāhmaṇa (*brahma-hanana-ādi-doṣa*) (on removing the antithesis : who supports the act of decapitating Brahmā and expiates such sins as of slaying a Brāhmaṇa) ; and who though beyond the scope of the seashore (*Sāgara-tīra-gocara*) (on removing the antithesis : who cannot be comprehended by all the *Vedas* and the *Śāstras* and to whom is dedicated a temple built on the seashore).”

Here we find a union of apparently antithetical objects. This apparent—not real—contradiction is reconciled when we take the second meaning of the words.

Indirect Description (*aprastutaprasaṃsā*), in which principal theme (*prastuta*) is implied through the description

of the object which is not relevant (*aprastuta*), is exemplified in the following :

“सरसि विहरसि त्वं शात्रवा वार्धिमध्ये
त्वमुपवनसरण्यां तेऽतिघोरे वनान्ते ।

कृतकगिरितटे त्वं किञ्च ते विन्ध्यशैले

कथमरिषु विगानं कथ्यतामच्युतेन्द्र ॥”

(Verse 92, p. 95)

“If you sport in a lake, your enemies (divert themselves) in the ocean ; if you (strol) on a garden-avenue, they (roam) in an extremely terrific wood ; and if you (walk) on a pleasure-mound, they (scale) the Vindhya mountain. How are your enemies to be defamed, King Acyuta ?”

Here the principal object to be described is the praise of King Acyutarāya. It has been implied through the praise of his enemies, which is, in fact, their defamation.

Special mention (*parisaṅkhyā*), an affirmative statement with an expressed or implied exclusion of a thing similar to but other than the object mentioned, can be seen in the following lines, which describe the reign of King Nṛsiṃha :

“पक्षपातः पतङ्गेषु, प्रमत्तता मातङ्गेषु, समुत्तरलता हारेषु, सदन्या-
लापः प्रणयकुपितदारेषु, वाणपातः शरद्-दिवसेषु, अर्तियोगः शरासनेषु,
मित्रद्वेषः कुमुदिनीषु, मूर्च्छना परिवादिनीषु, कार्कश्यं करिकरेषु, आरूढ-
पतनमद्रिशिखरनिर्झरेषु अगतिक्रत्वमनोकहेषु, अरि(लि)कुलाक्रमण-
मम्भोरुहेषु, शृङ्खलाबन्धः प्रबन्धेषु, विरोधप्रसंगोऽलङ्कारग्रन्थेषु, प्रधान-
मुक्तपरिवारिता कृपाणेषु, मार्गणपराङ्मुखता तूणेषु, परदूषणच्छलमाया-
वादिनिग्रहस्थानानि शास्त्रमार्गेषु, कौटिल्यचाञ्चल्यरागादियोगकाठिन्य-
शून्यभावाः कान्ताजनकुन्तलनयनाञ्जलाधरदलकुचयुग्मावलगनेषु च
विरेजिरे ।”

(P. 12, line 1—p. 13, line 3)

“There was falling of the feathers (*pakṣa-pātaḥ*) in the case of birds, (but there was no partiality among the people); there was rutting (*pramattatā*) in elephants, (but there was no

heedlessness among the people); there was the condition of having precious central gems (*samuttaralatā*) in necklaces, (but there was no fickleness among the people); there was apologetic conversation (*sa-dainya-ālāpaḥ*) in the case of love-angry wives, (but there was no melancholy talks among his subjects); there was fall of reeds (*bāṇa-pūtaḥ*) in autumnal days, (but there was no discharging of arrows among the people); there was use of bow-ends (*artī-yoga*) in the case of bows, (but there was no suffering among his subjects); there was dislike for the sun (*mitra-dveṣaḥ*) in the case of water-lilies, (but there was no hostility to friends among the people); there was regulated rise and fall of notes (*mūrcchanā*) in the case of seven-stringed lutes, but there were no cases of fainting caused by separation of dear ones among the people); there was roughness (*kārkaśya*) in the trunks of elephants, (but there was no harshness of behaviour among the people); there was fall from a place of elevation (*ārūḍha-patanam*) in the case of cataracts from the peaks of mountains, (but there was no fall from a position to a lower position in the case of the subjects); there was non-motion (*agatikatvam*) in trees, (but there was no resourcelessness among the people); there was onslaught of swarms of bees (*alikulākramaṇam*) in the case of lotuses, (but there was no attack from hosts of foes among his subjects); there was artificial arrangement of the words of a verse in a figure representing a chain (*śṛṅkhalā-bandhaḥ*) in literary compositions, (but there was no chaining or imprisonment in the case of the people); there was (ornament of) contradiction (*virodha-prasaṅgaḥ*) in treatises on rhetorics, (but there was no quarrel among his people); there was unsheathing on the battle-field (*pradhana-mukta-parivāritā*) in the case of swords, (but there were no destitute house-holders among his subjects); there was the state of having the face turned away from the arrow-heads (*mārgaṇa-parāṇmukhatā*) in the case of quivers, (but there was no contemptuousness towards beggars among the people); there were delection of weak points (*para-dūṣaṇa*), fallacies

(*chala*), discussion on the Vedāntic doctrine of *māyā* (*māyā-vāda*) and checkmate (*nigraha-sthāna*) in learned debates, (but there was no censor of others, nor deceit, fraudulent speeches, nor prison-houses among the people); there was curliness (*kaūṭilya*) in the ladies' tresses, unsteadiness (*cāñcalya*) in their side-glances, applying of colours (*rāgūdiyoga*) in their petal-like lower-lips, hardness (*kāṭhinya*) in their breasts and non-existence (*śūnya-bhāva*) in their waists, (but there was no crookedness, fickleness, malice, etc., callousness or empty-headedness among his people)."

Representation (*ullekha*), in which a single object is variously described because of the difference in perceivers or in qualities, is beautifully instanced in the following description of King Acyutarāya :

‘विज्ञैरीक्षणगोचरो नयगुणो वोरो रसो मूर्तिमान्
प्रत्यर्थिक्षितिपैः सुहृद्भिरुदयत्प्राणो नभःपादपः ।
धर्मः संघटिताकृतिः प्रकृतिभिस्तन्नाधराभिः पुनः
साकारः स्मर इत्यपि क्षितिपतिः सर्वैर्मुदाऽगृह्यत ॥’

(Verse 76, p. 83)

“The wise thought of him as a visible quality of satesmanship ; hostile kings, as the heroic sentiment incarnate ; friends, as a living desire granting tree ; the subjects, as *dharma* in a corporeal form ; and again the red-lipped damsels, as cupid personified. Thus, everybody looked at the lord of the earth with delight”.

Here the varied description of Acyutarāya is due to different perceivers.

Connected description (*sahokti*), where two objects are connected by the word ‘*saha*’ or any other word in its sense and which is based on Hyperbole (*atīśayokti*), is exemplified in the following verse :

“उल्लासैः सममधुरुत्सवाः प्रसिद्धिं
प्रासीदन् सह महतां मनोभिराशाः ।

आशीर्भिस्सममुदगुर्मृदङ्गनादाः

काराभिस्सममगलन् कलिप्रकाराः ॥”

(Verse 62, p. 68)

“Festivals were in vogue together with merriment ; the quarters rejoiced together with the hearts of the good ; the reverberations of tabors rose together with blessings, and the symptoms of the iron-age disappeared together with imprisonment (Lit. ‘Prison-houses’).”

Here the connecting words are ‘*saha*’ and ‘*samaṃ*’.

Natural Description (*svabhāvokti*), the representation of the true nature of things, can be seen in the following :

“हस्तेन हस्तमवकुण्ठ्य रदौ रदाभ्यां

संघट्ट्य निष्ठुरहतिस्फुरितस्फुलिङ्गम् ।

घण्टानिनादमुखरौ करिणौ तदीयौ

चण्डाहवक्रमचमत्करणं व्यधत्ताम् ॥”

(Verse 43, p. 49)

“Pulling each other’s trunk with their trunks and striking each other’s tusks with their tusks, so that sparks flew out by the hard impact, the elephants of the two (kings), resonant with the ringing of bells, presented a fine spectacle of the progress of the fierce fight.”

Here we have a realistic, and not hyperbolic, depiction of the fierce fight between the elephants of Nṛsiṃha and the Cola king.

Thus, Tirumalāmbā has made good use of rhetorical embellishments in order to enhance the beauty of expression and endow it with the novelty of meaning. She has employed the figures of both the types, the verbal (*śabdālāṅkāras*) and the ideal (*arthālāṅkāras*).

The style in which the *Varadāmbikāpariṇaya* is composed is the Gauḍī, containing the literary excellence (*guṇa*) of vigour (*ojas*) which consists in the letters expressive of vigour,

the abundance of long compounds and high sounding expressions. One citation from this *Campū* will suffice to illustrate such a style. Describing the boom of war-drums, Tirumalāmbā writes :

“ततः सरभसोदस्त-निशित-सृणि-प्रशस्त-हस्त-सन्नद्ध-स्कन्ध-पीठ-सु-
स्थित-हस्तिपक-पदाग्र-मुहुस्ताडित-श्रोत्रमूलादिमात्र-विसृत्वर-सत्वर-गमन-
महत्तर-पदाग्र-समाक्रमणात्युग्र-कराग्रोदस्त-मुद्गर-जागृताहवाग्रह-महामद-
वेतण्ड-मण्डलानवरताहिण्डमान-चण्ड-मणिघण्टा-घण्टकरणा-कुण्ठतर - क-
ण्ठगुहा-वहमान-घोष-चण्डिम-पिचण्डिलः, शालिहोत्र-सूत्र-विशारद-सादि-
वर-पार्ष्णि-स्पर्शमात्र-विद्रवदशेष-वाजि-परिषदकलुष-हर्ष-हेषित-घोष-विशे-
ष-पोषितोन्मेषः, चटुल-पटुतर-पर्यटन-प्रकटिताटोप-पाटित-वसुधा-तट-म-
हाभट-पेटकार-भटी-समुद्घाटित-द्वेडित-प्रौढ-रटित-परिपाटी-समाटीकन-
नाटित-काटव-पाटवः, समुद्गल-सैन्यद्वयान्तर-सम-समय-ताड्यमान-भेरी-
पटह-काहल-मर्दलानद्ध-ढक्का-मुरज-हुडुक्का-वेणु-मृदङ्ग-शृङ्ग-पूर्व-सर्व-वाद्य-
निध्वान-भर-समृद्धाङ्गः, संवर्त-समय-निवर्तित-तत्तत्तगिति-समुद्धत-नृत्त-
कमाभियुक्त-विधूतंसकरोत्तम्भित-परिवर्त्तमान-महत्तर-डमरु-निर्गतवर-डि -
मडिम-ध्वनित-समृद्धि-पद्धत्यध्वनीनः, वृद्धश्रवः-पुरस्सर-स्वर्धाम-प्रार्थित-
पत्ररथाधिप-ध्वज-कर-तलोन्नद्ध-मन्थान-वसुन्धराधर-मथ्यमान-दुग्ध-महा-
न्धि-मध्य-निबध्यमान-समुद्धत-निध्वान-वैदध्य - समुद्धरण-सिद्धान्त-सन्न-
द्धः, शुम्भ-निशुम्भ-विजृम्भमाण-संरम्भ-कुम्भिनीधर-संभेदन-दम्भोलि-धा-
रायित-भुज-स्तम्भ-शाम्भवीकराम्भोरुह - समुत्तम्भित-शार्ङ्गगम्भीर - निनद-
संभ्रमाहंभाव-संभावनावष्टम्भ-शुभदारम्भः, पुराण-घोणवर-घोर-घोणा-मुख-
विनिर्गत-निर्घात-निर्घृण-घर्घर-घुर्घराराव-मुहुर्घटिति-दैर्घ्य-महार्घः, तीक्ष्ण
तर-नखर-प्रक्ष्वेडन-विक्षोभित-हिरण्य-कशिपु-रक्षोवर वक्षोन्तर-वीक्षण-रूक्ष-
नृहर्षक्ष-कण्ठ-गुहाक्ष-द्वेडित ललित-वैचक्षण्य-लक्षण-विचक्षणः, दिवि-
दिक्षु क्षोणीतले चान्तरिक्ष-गुणाद्वैतमेव समक्षयन, अक्षीणतया तत्क्षणमेव
निस्ससार निस्साण-राणः...”

(P. 35, line 4—p. 37, line 6)

This *Campū* contains the longest compound which is to be found in Sanskrit literature:

“निरन्तरान्धकारित-दिगन्तर-कन्दलदमन्द - सुधारस-बिन्दु-सान्द्रतर -
चनाघन-वृन्द-सन्देहकर-स्यन्दमान-मकरन्द-बिन्दु-बन्धुतर-माकन्द-तरु-कुल-

तल्प-कल्प-मृदुल-सिकता-जाल-जटिल-मूल-तल-मखक-मिलदलघु-लघुलय-
कलित-रमणीय-पानीय-शालिका-बालि-का-करारविन्द-गलन्तिका-गलदेला-ल-
वङ्ग-पाटल-घनसार-कस्तूरिकातिसौरभ-मेदुर-लघुतर-मधुर-शीतलतर-सलि-
लधारा-निराकरिष्णु-तदीय-विमल-विलोचन-मयूख-रेखापसारित-पिपासा-
यास-पथिक-लोकान्....”

(P. 18, line 4—p. 19, line 2)

The compounds of this romance are generally longer even than those found in Bāṇa's *Kādambarī* and *Harṣacarita*. The authoress has modelled her style on the works of Subandhu and Bāṇa. Had the entire romance been in prose containing such long and rolling compounds as the one cited above, the reader would have soon lost his patience and it would have been difficult for him to wade through even a few pages. Fortunately, the compounds are of varied length, sometimes long and sometimes short. The monotony of prose sentences full of a series of sonorous compounds many times of awe-inspiring majesty, is avoided by the intermingling of poetry. When the reader is tired and bored in plodding his way through prose, the verse come to relieve him from dullness and refresh him so that he may proceed further. This variety helps him in maintaining his patience and interest throughout and does not let them flicker or exhaust. Tirumalāmbā's verses are more charming and simpler than her prose.

Her language changes according to the subject-matter, and monotony in diction is carefully avoided. This can be well seen in her description of the fight between Nṛsiṃha and the Cola King. The *Campū* is not lacking even in pleasant diction. We have phrases like—

“अवारितपरस्परकलहलम्पटकुचयुगलान्तरकान्तकेसरकुसुममालिकम्”

(P. 137, line 13—138, p. line 1)

and,

“सततसलिलवसतिजनितजडिमहरणकरणतरणिकिरणपरिचरणपरज-

लमानवमाणवकारोहसन्दितपुरन्दरमणि-सोपान-पङ्क्ति-बन्धुर-तट-द्वन्द्वत-
रु-जालच्छाया-न्तर-दन्तुरितान्तिक-निरन्तरोन्मीलदूर्मि-सन्ततिम्'

(P. 22, lines 6-8)

Where one can find enough of assonance and alliterative sound which echoes the sense. The alliterative diction is found not only in prose but also in poetry. See, for example, the following:

"अम्भोजभाजनभृतान्यलिनीलरत्ना-

न्यादाय साञ्जलिरनोकहमञ्जरीभिः ।

निःसीमविभ्रमरसं नृपसर्वभौम-

मासेवितुं समुदभूदधिभूर्क्तूनाम् ॥"

(Verse 128, p. 124)

In her *Campū*, Tirumalāmbā has exhibited her extraordinary mastery of Sanskrit language and the vastness of her vocabulary. Of many words like 'kara', 'kamala', 'karavāla', etc., we have all the synonyms which exist in Sanskrit language.

Metres Employed in the Varadāmbikāpariṇaya:

Tirumalāmbā has used the following metres in her *Campū*:

1. *Anuṣṭubh* or *śloka*:

Nos. 7, 27, 55, 73, 74, 84, 90, 108, 114.

2. *Āryā*:

No. 151.

3. *Indravajrā*:

Nos. 2, 6, 41, 49, 52, 139, 148.

4. *Upajāti*:

Nos. 1, 4, 8, 11, 12, 20, 21, 34, 43, 46, 50, 53, 57, 67, 68, 78, 96, 98, 107, 110, 111, 116, 117, 125, 126, 127, 134, 136, 138, 140, 142, 143, 146, 147, 149, 150, 152, 153, 154, 162, 166, 168, 170.

5. *Upendravajrā* :

Nos. 15, 37, 47, 58, 72, 97, 102, 120, 122, 145.

6. *Kalahāṁsa*:

No. 158.

7. *Drutavilambita* :

Nos. 35, 174.

8. *Narkuṭaka*:

Nos. 26, 45.

9. *Pṛthvī*:

No. 80.

10. *Puṣpītāgrā* or *Aupacchāṇḍāsika*:

Nos. 10, 62, 66, 86, 100, 141, 160, 161, 164.

11. *Praharṣiṇī* :

Nos. 42, 63.

12. *Mañjubhāṣiṇī* :
Nos. 83, 105.
 13. *Mandākrāntā* :
No. 17.
 14. *Mālinī* :
Nos. 38, 85, 91, 93, 103, 106, 156.
 15. *Vamśastha* :
Nos. 3, 9, 16, 54.
 16. *Vasantatilakā* :
Nos. 13, 18, 19, 22, 33, 44, 51, 61, 64, 71, 81, 87, 109,
112, 115, 119, 128, 129, 130, 132, 133, 137, 144, 163,
165, 169.
 17. *Viyoginī* or *Sundarī* :
No. 79.
 18. *Rathoddhatā* :
No. 65.
 19. *Śārdūlavikrīḍita* :
Nos. 14, 24, 29, 30, 31, 69, 77, 88, 89, 94, 95, 101, 104,
121, 123, 124, 131, 171, 172, 173.
 20. *Śūlinī* :
Nos. 32, 36, 39.
 21. *Śikharīṇī* :
Nos. 23, 40, 113.
 22. *Svāgatā* :
Nos. 5, 48, 59, 82, 99, 157, 159, 167.
 23. *Sragdhara* :
No. 56.
 24. *Hariṇīluptā* :
No. 75.
-

वरदाम्बिकापरिणयचम्पूः

[चन्द्रवर्णनम्]

अस्ति खलु समस्त-जगदानन्द-मूल-कन्दलम्, इन्दीवर-कुल-तपः-फलम्, इन्दिरारमण-हृदान्तर-सत्त्वपरिणतिः, शंकर-किरीट-शृङ्गाटक-प्राङ्गणोपलाल्य-शैशवः, सलिलराशि-लहरी-लासिका-नटन-विलासारम्भ-गुम्फित-कुसुमाञ्जलि-समञ्जस-किरण-मञ्जरीकः, निखिल-दैवत-कुल-जीवन-कला-सारणी-समुदय-सुधासार-कासारः, वैसारिण-केतु-जीवातुः, ओषधी-पतिर्नाम ।

अलम्भृतो नेत्यवधारयंस्तं मुहुः प्रवृद्ध्या मुखरीकरोति ।

मदन्वयोद्भूतमहीपतीनां दानाम्भसामेष तरङ्गमाली ॥ १ ॥

VARADĀMBIKĀPARINĀYA-CAMPŪ

Moon

There¹ is the illustrious Lord of the herbs (Moon), who is the root-cause of the bliss of the entire universe. He is the fruit of the austerities of the host of the blue lotuses. He is the modification of the (quality of) light (abiding) in the inner recess of the heart of Lakṣmī's delighter (Viṣṇu)². His childhood deserves fondling in the courtyard of the crossroad of Śiva's crest.³ The cluster of his beautiful rays resembles a handful of flowers woven together at the commencement of her graceful dance by the dancing girl in the form of the waves of the ocean. He is the lake of the quintessence of ambrosia, which is the fountain-head of rivulets, whereon floats the boat⁴ of the life of the entire heavenly host, and he is the life-giver for the fish-bannered one (Cupid) ...

Who makes the ocean resonant by causing it to rise up again and again thinking that it has not been fully satisfied by the gift-waters (offered) by the kings born in his race⁵... (1)

भक्तानजस्रं भवतापतप्तान् संत्रातुकामः सरसैः कटाक्षैः ।
निष्यन्दमानामृतशीतलं यं नालीकनाभो नयनं चकार ॥ २ ॥

यस्य खलु सोदर्यतया पशु-पाषाण-पादपानामप्यश्रान्त-विश्राणन-
पारीणता, प्रकृतिचञ्चलाया अपि पञ्चशरजनन्या मुञ्जकेश-भुजान्तर-
निरन्तर-लालन-गौरवम्, अग्निमान्द्यहेतोरप्यमृतरसस्याजरामरत्व-
समुन्मेष-कर्मता च निर्मीयते । यः पुनरुदग्रतर-कराक्रान्त-पर-चक्रः,
निसर्ग-विशङ्कटोदयसमुद्गम-निराकृत-सकल-तेजस्वि-मण्डलः, कुण्ठितेतर-
कुवलयानन्द-कन्दलः, निखिल-भूभृत्कुल-शिरोभाग-समुल्लसित-पादपल्लवः,
फुल्लेतर-कुशेशय-कोश-काराभवन-निवेशित-मधुरस-मलिम्लुच-चञ्चरीक-
संचयो व्यञ्जयति राजभावम् ।

Whom, cool on account of the oozing nectar, the lotus-
navelled god (Viṣṇu), desiring to protect with affectionate
glances his devotees, incessantly tormented with worldly
worries, made his eye. ... (2)

On account of (their) being co-uterine with him
proficiency in untiring generosity is effected even in the
animal⁶ (wish-cow), the stone (*kaustubha*-gem) and the tree
(*kulpataru*), the honour of incessantly being fondled on Viṣṇu's
bosom is obtained by Lakṣmī, unsteady though she is by
nature ; and the capacity to generate non-decay and immor-
tality is imparted to nectar-fluid, though (as a fluid) it is the
cause of the dullness of the fire (dyspepsia). ...

Who again reveals his identity (the fact that he is the
moon) when he attacks the Śimśumāra constellation (*para-
cakra*)⁷ with his far-reaching rays, eclipses the entire host of
luminaries by his naturally powerful appearance from the
rising (-mountain), is a source of joy to blooming lilies, has
his diffusing rays shining brightly over the peaks of all the
mountains, and confines swarms of bees, robbers⁸ of honey,
within the prisons of unblown buds of water-lilies.

[बुधजन्म]

नवग्रहालीनवहारनायको बभूव तस्माद् बुध इत्युदारधीः ।
अमान्तमन्तर्निजबोधमुज्ज्वलं व्यनक्ति सर्वत्र विभानिभेन यः ॥ ३ ॥

[पुरुरवसो जन्म]

पुत्रस्तदीयो भुवनैकवीरः पुरुरवा नाम भुवं शशास ।
येनोर्वशीहारिसुरारिजेत्रा प्राकाशि नाकेऽपि भुजप्रतापः ॥ ४ ॥
जायते स्म जगतीपतिरस्मादायुरायुरसहो विमतानाम् ।
अश्वमेधशतवश्यसुरश्रीरस्य वंशमपुषन्नहुषोऽपि ॥ ५ ॥

[ययातेरुद्भवः]

ययातिरस्यात्मभवो बलारिं श्रिया तिरस्कृत्य चिरं विरेजे ।
भयातिरेकक्षुभितः स्म यस्मात् प्रयाति दिक्षु प्रतिपक्षवर्गः ॥ ६ ॥

Budha

From him was born Budha of high intelligence, the central gem of the newly strung necklace in the form of the group of the nine planets,⁹ who, by the mass of his splendour¹⁰ manifests everywhere, his shining knowledge, that cannot be contained within.

(3)

Purūravas

His son, named Purūravas, the sole hero of the world, ruled over the earth. He, the conqueror of the Urvaśī-abductor¹¹ demon, caused the glory of his arm to shine even in heaven.

(4)

Āyus and Nahuṣa

He begot Āyus,¹² the destroyer of the life of his foes ; and Nahuṣa,¹³ who subdued the glory¹⁴ of the gods by performing a hundred horse-sacrifices, (and thereby) caused his (Āyus's) race to thrive.

(5)

Yayāti

His son, Yayāti, excelling Indra¹⁵ through his majesty, ruled gloriously for a long time. The host of (his) adversaries, quaking through the excess of fear, fled to different quarters.

(6)

[तुर्वसु-प्रशस्तिः]

तुर्वसुर्नाम तत्सूनुर्निर्वसूकृतशात्रवः ।

उर्वरां मणिकेयूरनिर्विशेषमधारयत् ॥ ७ ॥

[तिम्मभूप-महिमा]

अनन्यसामान्यगुणादिसान्द्रस्तदन्ववायार्णवपूर्णचन्द्रः ।

कौक्षेयसाक्षीकृतवीरलक्ष्मीकरग्रहोऽभूद् भुवि तिम्मभूपः ॥ ८ ॥

[ईश्वरोत्पत्तिः]

पुरा हरिं पुत्रमसूत देवकीमुदृह्य कश्चिद् यदुरित्युदारधीः ।

स देवकीनाम्नि परिग्रहे शुभे सुतं प्रसूयन्ध्वरमत्यशेत तम् ॥ ९ ॥

विजितपरपुरो वृषाश्रयोऽयं करगतमेव धनंजयं विवृण्वन् ।

अवहदनुगतार्थमात्मनाम स्फुरदुरुभूतिरहीनभोगहारी ॥ १० ॥

Turvasu

His son, Turvasu¹⁶ by name, who made his enemies destitute of wealth, held (by his arm) the earth¹⁷ like a jewelled bracelet.

(7)

Timma

King Timma,¹⁸ full of uncommon qualities (etc.), (acting as) the full moon to the ocean of his race ruled over¹⁹ the earth. (His) sword was the witness to his marriage with the martial glory.²⁰

(8)

Īśvara

Formerly an illustrious scion of the Yadu race (Vasudeva), possessed of high intelligence married Devakī and begot his son Hari. (But) he (Timma) excelled him (Vasudeva) by begetting Īśvara²¹ as his son in his virtuous wife, named Devakī.

(9)

He conquered the cities of his enemies ; (as) seat of *Dharma* (*Vṛṣa*)²² displayed wealth and victory²³ (as if) almost lying in his hand, possessed shining abundant wealth, enjoyed unimpaired²⁴ pleasures, and thus bore the name (Īśvara) that was literally true.

(10)

[नरसिंहजन्म]

आर्या गुणौघैरथ बुक्कमाम्बां स राजमौलिर्विधिनोपयम्य ।

नृसिंहनामानमुदग्रशक्तिर्निबर्हितारं सुषुवे कुमारम् ॥ ११ ॥

प्रह्लादमानसहितो नखरात्युदग्र-

विक्रान्तिरश्रमकृतोरुहिरण्यदानः ।

यः सिंहसंहननतानुसरज्जयश्री-

निष्कण्टकां वसुमतीं निखिलामतानीत् ॥ १२ ॥

यः खलु निरर्गल-जैत्रयात्रा-समुद्धत-पटह-निध्वान-निभेदित-शिखरि-
गर्भ-कुहर-सुख-प्रविष्ट-भुजग-विष्टप-कान्दिशीकानेक-वैरि-वीर-लोकः, अनेक-
विध-निज-भुजापदान-गान-रसैकतान-विमानचर-सतान-मान-वीणा-निका-
ण-विलीन-मणिसानु-तट-पाषाण-निवह-वहमान - जलभरोपचीयमान-गगन-

Narasimha

He, endowed with great power and pre-eminent among kings,²⁵ married, according to rites, the noble Bukka-māmbā²⁶, by dint of the hosts of his virtues²⁷; and begot from her, a prince, Narasimha by name, the annihilator (of his foes). (11)

He²⁸ had great joy (*prahlāda*) and honour; he was courteous (*nakhara*) and eminently brave; he was untiring in making large gifts of gold (*hiranyadāna*); his strong and noble frame (*siṃha-saṃhananatā*) was followed by the goddess of victory (*jaya-śrī*); and (as such) he made the entire earth free from thorns (in the form of enemies). (12)

Verily, the host of his innumerable brave enemies running about in consternation, found safety²⁹ in the serpent-world through holes in the interior of mountains, rent asunder by the blare of war-drums, beaten during his unimpeded triumphant marches. He delighted Indra³⁰ with voluntary embraces, accorded by lovely ladies headed by Śacī³¹ who had given up desire for bathing in the heavenly Ganges through fear of the swelling³² due to the flood of water flowing over the heap of stones on the slopes of the jewelled ridges (of mountains) that had melted at the notes of lutes played

वाहिनी-भय-विरतावगाहन-रुचि - शचीमुख-वरारोहा-जन-कृत-स्वयंग्रहोपगू-
हन-प्रहृष्ट-त्रिविष्टपाधिपः, निष्ठुरतर-पट्टिश-विघटित-दृढतर-रिपूरः-कवाट-
पट्ट-निष्ठ्यूत-रुधिर-भर-स्पर्धि-सकुक्कुम-पङ्क-सात्त्विक-स्वेद - सङ्गर-जय-रमा-
समानीयमान-तदीय - राज्यलक्ष्मी - समागमाद्भुरित-पुलक-संकाश-रत्नाङ्गद-
मयूख-रेखा-शृङ्गारित-भुजशृङ्गः, तुङ्गतर-तुरङ्गम निरङ्कुश-खर-खुर-शिखर-
डम्भक-संघट्टित-विश्वम्भरा-तल-विकस्वर-पांसु-विसर-निःशेष-शोषित-सरस्व-
दन्तर-वसति-सुलभ-कुलिश-धरागम-शङ्कातङ्क-सपत्र-गोत्राधर-वित्रास-समुद्-
गमोद्यम-सम-समय-समुत्पादित-विभिद्यमान-शात्रव-गात्र - स्रवदस्र-स्रवन्ती-
सहस्रः, सन्तत-तन्तन्यमान-दान-धाराम्बु-पूर-नदी-मातृकायित-मेदिनी-तलो-

with correct measure and protracted tones³³ by demi-gods,³⁴ who were completely absorbed in delight (derived from) singing of numerous great and noble deeds performed by his (Narasimha's) arms.

His shoulders were adorned with lustre of rays, (issuing from his) jewelled bracelets (and looking) like the hair of the body bristling on account of his union with the goddess of Sovereignty (of his enemies), brought by the goddess of Victory in battle, who was covered with the perspiration caused by emotion³⁵ and with ruddy unguents that emulated the gush of blood issuing from the strong and broad panel-like chests³⁶ of his enemies, pierced through by exceedingly sharp spears.³⁷ He caused thousands of streams of blood—flowing from the bodies of enemies being rent open—to spring up at that very moment when the mountains were preparing to whisk away³⁸ out of fear ; mountains—that were possessed of pinions³⁹ and were overcome with fear and anxiety at the imminent arrival of the thunder-bolt (Indra) into the interior of the ocean, dried up completely by the column of dust rising from the surface of the earth dug up with spade-like edges of the hard and relentless hoofs of his gigantic steeds. He scared away, completely, the deer of the contingency of talks about

दार-केदार-विकीर्ण-विद्वेषण-दुर्यशःकरीष-सविशेष-पोषित-निज-कीर्त्युन्मेष-
शालि-पालिकायित-मनीषि-मुख-कुटी-निषण्ण -द्रुहिण-योषा-बहुविधोद्घोष-
णा-नि-शेष-निवारित-परोपमान-भाषण-प्रसङ्ग-सारङ्गः, भयंकर-भुजदण्ड-
प्रचण्ड - मण्डलाग्र - कुण्डलिवराखण्ड - शौण्डीर्य-बहिरकुण्ठिताज्ञाचक्र-परि-
मण्डल-पालित -विध्यण्ड-भाण्ड - संभाण्डित - पाण्डुर-कीर्ति-पूर-सुधासारः,
क्रूरतर-प्रचार-निरवशेष-हारित-सर्व-दुर्विनीत-गर्व-रस-दुर्वार-निज - पौरुष-
कठोर-कर-कारित-बहुप्रकार-वैरि-वारिजमुखीजन- नयन-घन - धाराल-बाष्प-
पूर-दूर-निवारित-पर-धरणीपाल-विमल-यशोजाल-जालपाद-संचारः, पाताल-
प्रविष्ट-दुष्ट-रिपु-दुरभिमान-भूदारा-दृष्ट-मूल-विस्पष्टतर-विजृम्भित-प्रतापानल-

his comparison with others by means of the loud and manifold shouts of the Muse of Learning⁴⁰, residing in the hut-like mouths of the learned and serving as a keeprer of the (crop of) rice of his growing fame, especially nurtured by the manure of the infamy of his foes, who had been scattered over the extensive field of the earth, irrigated⁴¹ by the overflowing rivers of the streaming waters of his gifts that were being constantly given (to deserving recipients).⁴² The streaming nectar of his spreading white fame⁴³ was collected⁴⁴ in the vessel of the universe, protected by his far-reaching and implicitly obeyed authority⁴⁵ as within the coils of (two) lordly serpents in the form of his terrible scimitar and his awe-inspiring muscular arms. He had altogether stopped the strutting of the geese⁴⁶ of the great and spotless fame of hostile kings through the flood of tears (that came down in) torrents from the eye-clouds of latus-faced ladies of the enemies,—the clouds that were formed in various ways by the sun⁴⁷ of his irrepressible valour that had, by its fierce operations, completely dried up the water of arrogance of all unruly people. The goose of his great and spotless fame had traversed the entire universe, being zealously busy searching the top of the column of the fire of his evidently expanded majesty,⁴⁸ of which the lower end, that had entered the nether-world, was

स्तम्भ-शिखर-विचयन-ससंभ्रम-विमल-कीर्ति-कदम्ब-कादम्ब-विलङ्घित-
ब्रह्माण्ड-मण्डलः, निर्वर्तित-समस्त-भुवन-सौहित्य-निरत्यय-निज-त्याग-नि-
रुपयुक्त-वृत्रवैरि-सौरभेयी-प्रस्तुतापीन-नित्य-प्रवर्तमान-दुग्ध-पूर-बहु-मुख-
प्रवाह-संपृक्ति-व्यक्तीकृत-दिविपत्तरङ्गिणी-क्षीराब्धि-महिषीत्वपद-महौचि-
त्यः, तीक्ष्णतर-प्रद्वेडन-विक्षत-विपक्ष-वक्षोगवाक्ष-विनिर्गच्छदसु-पवन-नि-
वारित-वीरलक्ष्मी-सरभसागमन-श्रमः, दर्वीकर-सार्वभौम-धूर्वह-भुजशिखर-
निविष्ट-सर्वसहः, महाम्भोराशिगम्भीराशय-निवासि-वासुदेवः, विकचार-
विन्द-बन्धु-वर-लोचन-विहरदिन्दिरः, सत्यानुसक्त-रसना-चत्वर-विहारि-
शारदः, संचरिष्णुरिव काञ्चनाचलः, सकल-कला-कलाप-संतत-सान्द्र
इव चन्द्रमाः, कल्पितचेतन इव कल्पपादपः, पुनरूपन्नमूर्तिरिव

not seen by the pig-like⁴⁹ inordinate pride of his arrogant adversaries. He manifested the supreme suitability of the heavenly Ganges (to occupy) the rank of the chief queen of the ocean of milk by her union with the many-sided flow of the flood of milk, ever gushing from milk-dripping udder of Indra's⁵⁰ cow for which it was useless to yield milk, because he (Narasimha) had brought about the entire world's satiety.⁵¹ He relieved the fatigue of the goddess of victory caused by (her) hasty approach by means of the breeze of life-breaths escaping through the air-holes of enemies' chests, pierced through by extremely sharp ironshafts. He established the earth on (his) shoulders, which thus bore the burden of the over-lord of serpents.⁵² Vāsudeva dwelt in the chamber of his heart,⁵³ which was as profound as the great ocean. Lakṣmī sported in his lovely⁵⁴ eyes that resembled blooming lotuses. Sarasvatī sported in the courtyard⁵⁵ of his tongue that was devoted to truth.

Verily he was the moving mountain of gold⁵⁶; he was like the moon, ever possessed of all her digits; he was endowed with consciousness, like the desire (-granting) tree; and he was (by virtue of his handsome form) the very Cupid again invested with the bodily form.⁵⁷

पुष्पसायकः, कृतवीर्यधुर्य-समर-विहृतिरर्जुन-कीर्ति-समुज्ज्वलः, भीम-
नि-सीमबलोदग्रः, विक्रमाङ्कसाहसः, वीरसेनाभिरामविभवः, पृथु-
प्रथितनीतिः, धर्मनिर्मलहृदयः, भीष्मदुरापचापचातुर्यः, रामाभि-
रामरामणीयकः, जनकानुकूलशीलः, कलानिधिरिव कमलाश्रयः,
धर्मभानुरिव निर्मितशार्वतिमिरासन,^१ कनकाचल इव कल्पित-

He⁵⁸ felt quite at ease when waging war against re-
doubtable warriors (or he was a leader like Kṛtavīrya⁵⁹
and delighted in battles). He was glorious with his
white (*arjuna*) fame (or he was glorious with Arjuna's
fame). He was distinguished by an unlimited and terrible
(*bhīma*) strength (or he was distinguished by a power
unlimited like that of Bhīma). His courage was coupled
with daring (*vikrama*) (or he was brave like Vikrmāṅka).⁶⁰
His power was strengthened by (lit. 'was lovely with') a
brave army (*vīrasenā*) (or his power was delightful as
that of Vīrasena).⁶¹ His statesmanship was far-famed
(*pr̥thu-prathitā*) (or his policy was famous as that of
Pr̥thu⁶²). His heart was purified by righteousness (*dharma*)
(or his heart was pure like that of Yudhiṣṭhira⁶³). His skill
as an archer was rare and frightful (*bhīṣma*) (or his skill as
an archer was rare as that of Bhīṣma). His beauty capti-
vated ladies (*rāmā*) (or his beauty was captivating as that
of Rāma). He was virtuous like his father (*janaka*) (or he
was virtuous like king Janaka).

He was *kamalā-āśraya* (i.e., the abode of prosperity) like
the moon, who is *kamalā-āśraya*⁶⁴ (i.e., bears a spot resembl-
ing a deer). He had built a beautiful seat on the mountain
(*nirmita-parvata-varāṣana*) like the sun, who has a seat on the
Udayagiri (*nirmita-parvatavara-āṣana*). He gave sacrificial
gifts to the distressed and learned Brāhmaṇas (*kalpita-vidhura-
vipra-dakṣiṇaḥ*) like the mountain of gold which makes the
moon and the sun circumambulate it (*kalpita-vidhu-ravi-pra-
dakṣiṇaḥ*). He was ever intent on winning fresh victories

विधुरविप्रदक्षिणः, शौरिरिव सदानवजयोद्यमः, शङ्कर इव समुन्नतराजता-
चलस्थितिः, निदाघसमय इव नित्यसमग्रार्यमहितः, तपोधन इव नियतश-
मिताहितवृत्तिः, शारदारम्भ इवास्तोककान्तरचितरुचिः, ऐरावतदन्तमण्डल
इवाकुण्ठितचतुरश्रीकृतकान्तिः, वारिराशिरिव वाहिनीशतानुगतः, विलसत्त-
रवारिधारोऽपि विजृम्भितप्रतापः, वितरणोज्ज्वलवृत्तिरप्यवितरणोज्ज्वल-

(*sadā-nava-jayodyamaḥ*) like Śrī Kṛṣṇa,⁶⁵ who was intent on defeating demons (*sa-dūnava-jayodyamaḥ*). He was firmly established in paramount sovereignty (*samunnata-rājatā-acala-sthitiḥ*) like Śiva, who resides on the lofty silver mountain⁶⁶ (*samunnata-rājatāca'a-sthitiḥ*). He was always esteemed by all the noble men (*nitya-samagra-ārya-mahitaḥ*) like the hot season,⁶⁷ which is always suited to the fiercely glowing sun (*nitya-samagra-aryama-hitaḥ*). He regularly suppressed the operations of his enemies (*niyata-śamita-ahita-vṛttiḥ*) like an ascetic who regularly subdues (all) unwholesome tendencies⁶⁸ (*niyata-śamita-ahita-vṛttiḥ*). He was delighted (even) in things of little beauty like the advent of autumn which delights in the death of the *cātaka* birds.⁶⁹ His beauty was produced by the sharp and clever Lakṣmī (*akuṇṭhita-catura-Śrī-kṛta-kāntiḥ*) like the pair⁷⁰ of huge tusks of Airāvata, who is exquisitely and symmetrically beautiful (*akuṇṭhitacaturaśrī-kṛta-kāntiḥ*). He was followed by hundreds of armies (*vāhinī-śata-anugataḥ*) like the ocean which is followed by hundreds of streams⁷¹ (*vāhinī-śata-anugataḥ*). Though⁷² besprinkled with showers of rain (*vāridhārā*), he exhibited heat (*pratāpa*). (Antithesis is removed : the edge of his sword glittered and he displayed his valour). Though famous for charity, he was not famous (*ujjvala vṛtti*) for charity. (Antithesis removed : he was famous for charity and his glorious disposition (*ujjvala vṛtti*) in wars (*raṇa*) was assured (*avita*)). Though

वृत्तिः, अजनादेनोऽप्यनन्तभोगाश्रयः, सर्वज्ञोऽपि सत्यरुचिरराजीत् ।

सत्येतररसानभिन्नरसज्ञेशक्तित्रयोपयुक्तयुक्तियुक्ते, षाड्गुण्यप्रयोगयोग्यविचारे, निरपायचतुरपायगोपायितरि यस्मिन् विस्मयनीतिमति परिपालयति वसुमतीम्, भङ्गस्तरङ्गमालिनि, परार्थाभिलाषः सुकवित्व-

not Viṣṇu (*a-Janārdana*), he reposed over the (circle of) hoods (*bhoga*) of Anantanāga (removing the antithesis it means : He did not oppress his subjects (*a-jana-ardana*) and enjoyed endless (*ananta*) pleasures (*bhoga*)). Though Śiva (*Sarvajña*) he had no liking (*a-ruchi*) for Satī⁷³ (removing the antithesis it means : He was versed in all the branches of knowledge (*sarvajña*)⁷⁴ and delighted in truth (*satya*)).

(As such) he shone⁷⁵ (on account of his virtues). When he—whose tongue was unacquainted with the taste of untruth, who was a master of the strategy appropriate to the three constituents⁷⁶ of regal power (*viz.*, *prabhāva*, *utsāha*, and *mantra-śakti*), whose thought was competent to apply the six expedients of the royal polity⁷⁷ (*viz.*, *saṁdhi*, *viśraha*, *yāna*, *āsana*, *dvaidha* and *āśraya*), who protected the four infallible means of success⁷⁸ (*viz.*, *sāma*, *dāna*, *bheda* and *danḍa*) and who possessed astonishing political wisdom—was ruling over the earth.⁷⁹

There were waves (*bhaṅgāḥ*) in the ocean, (but there was no *bhaṅgaḥ* (breach) among the subjects) ; there was desire for the exquisite sense (*parārthābhilāṣaḥ*) among excellent poets, (but there was no desire to appropriate others' property), there was crossing of the Orion⁸⁰ (*sanmārga-laṅghanam*) in the case of the moon, (but there was no deviation from the right path in the case of the people); there was a series of irregular metres⁸¹ (*viśama-vṛtta-kramāḥ*) in prosody,⁸² (but there was no going on immoral path among his subjects) ; ...)

There was falling of the feathers (*pakṣa-pātāḥ*) in the case of birds, (but there was no partiality among his people) ;

शालिनि, सन्मार्गलङ्घनं चन्द्रमसि, विषमवृत्तक्रमशङ्खन्दसि, पक्षपातः
 पतङ्गेषु, प्रमत्तता मातङ्गेषु, समुत्तरलता हारेषु, सदैन्यालापः प्रणयकुपि-
 तदारेषु, बाणपातः शरद्दिवसेषु, अर्तियोगः शरासनेषु, मित्रद्वेषः
 कुमुदिनीषु, मूर्च्छना परिवादिनीषु, कार्कश्यं करिकरेषु, आरूढपतनमद्रि-
 शिखरनिर्झरेषु, अगतिकत्वमनोकहेषु, अरि(ल)कुलाक्रमणमम्भोरुहेषु,
 शृङ्खलाबन्धः प्रबन्धेषु, विरोधप्रसङ्गोऽलंकारग्रन्थेषु, प्रधानमुक्तपरिवारिता

there was rutting (*pramattatā*) in elephants, (but there was no heedlessness among the people) ; there was the condition of having precious central gems (*samuttaralata*) in necklaces, (but there was no fickleness among the people) ; there was apologetic conversation (*sa-dainya-ālāpaḥ*) in the case of love-angry wives, (but there was no melancholy talk among his subjects) ; there was fall of reeds (*bāṇa-pātāḥ*) in autumnal days, (but there was no discharging of arrows among the people)⁸³ ; there was use of bow-ends (*arti-yoga*)⁸⁴ in the case of bows, (but there was no suffering among his subjects) ; there was dislike for the sun (*mitra-dveṣaḥ*) in the case of water-lilies, (but there was no hostility to friends among the people) ; there was regulated rise and fall of notes (*mūrccchanā*)⁸⁵ in the case of seven-stringed lutes, (but there were no cases of fainting caused by separation of dear ones among the people) ; there was roughness (*kārkaśyam*) in the trunks of elephants, (but there was no harshness of behaviour among the people) ; there was fall from a place of elevation (*ārūḍha-patanam*) in the case of cataracts from the peaks of mountains, (but there was no fall from a higher position to a lower position in the case of the subjects) ; there was non-motion (*agatikatvam*) in trees, (but there was no resourcelessness among the people) ; there was onslaught of swarms of bees (*alikulā-ākramaṇam*) in the case of lotuses, (but there was no attack from hosts of foes among his subjects) ; there was artificial arrangement of the words of a verse in a

कृपाणेषु, मार्गणपराङ्मुखता तूणेषु परदूषणच्छलमायावादनग्रहस्थानानि
शास्त्रमार्गेषु, कौटिल्यचाञ्चल्यरागादियोगकाठिन्यशून्यभावाः कान्ताजन-
कुन्तलनयनाञ्चलाधरदलकुचयुग्मावलगनेषु च विरेजिरे ।

यस्य प्रतापशिखिविद्रुतकाञ्चनाद्रि-

सान्द्रप्रवाहशतचन्द्रकितः पयोधिः ।

मह्या प्रधानमहिषीपदवावदूकं

चामीकराङ्कितमिवाम्बरमावभासे ॥ १३ ॥

figure representing a chain (*śṛṅkhalā-badhaḥ*) in literary compositions, (but there was no chaining or imprisonment in the case of his people); there was (the use of) contradiction (*virodha-prasaṅgaḥ*) in treatises on rhetoric, (but there were no quarrels among his people); there was unsheathing on the battle field (*pradhana-mukta-parivāritā*) in the case of swords, (but there were no destitute house-holders⁸⁶ among his subjects); there was state of having the face turned away from the arrow-heads⁸⁷ (*mārgaṇa-prāṇmukhalā*) in the case of quivers, (but there was no contemptuousness towards beggars⁸⁸ among his people); there were detection of weak points (*para-dūṣaṇa*),⁸⁹ fallacies (*chala*), discussions on the Vedāntic doctrine of *māyā* (*māyāvāda*) and checkmate (*nigraha-sthāna*) in learned debates,⁹⁰ (but there was no censor of others, nor deceit, nor fraudulent speeches, nor prison-houses among the people); there was curliness (*kauṭilya*) in the ladies' tresses, unsteadiness (*cāñcalya*) in their side-glances, applications of colours (*rāgādīyoga*) in their petal-like lower lips, hardness (*kāṭhinya*) in their breasts and non-existence (*śūnya-bhāva*) in their waists,⁹¹ (but there was no crookedness, fickleness, malice, etc., callousness or empty-headedness among his people).

The ocean, bespangled⁹² with hundreds of torrential streams (issuing) from the mountain of gold that melted in the fire of his majesty, shone like the brocaded saree of

प्रत्यर्थिक्षितिपा यदाहवभुवः प्रद्रुत्य भीत्यावनी-

कुञ्जे गूढतराः क्षणं श्रमवहत्कूरोष्णनिश्वासतः ।

शीर्णेऽस्मिन् परिशुष्य भूधरदरीभाजः स्ववामभ्रुवां

दीप्तिव्यक्तदिशो दृशः पिदधते क्रीडाच्छलात्पाणिभिः ॥ १४ ॥

अद्वैतशास्त्राधिगमेन सम्यग् विद्यामिवासाद्य विवृद्धसत्त्वः ।

विद्यापुरी वीरवरः स्वधाम्ना व्यद्योतत व्याप्तजगत्त्रयीकः ॥ १५ ॥

[विजययात्रा]

हरिद्वधूरात्मगुणानुरागिणीरनुग्रहीष्यन्नखिलाः करग्रहात् ।

प्रहित्य दूतीमिव कीर्तिमग्रतो विभुः प्रतस्थे विजयादरच्छलात् ॥ १६ ॥

the earth,⁹³ which eloquently proclaimed her status as the chief queen (of Narasimha)... (13)

When, through fear, the hostile kings fled from the battle-field and concealed themselves in sylvan arbours (only) for a moment, the arbours withered on account of being parched by their breaths, exceedingly hot on account of fatigue. They, then, resorted to the mountain-caves and closed, with their hands under the pretext of sport, the eyes of their fair-browed dames,—(the eyes)—that revealed the quarters with their brightness.⁹⁴... (14)

He, the best of the heroes, who had fully increased his power, by the acquisition of right knowledge, through the study of the system of non-quality,⁹⁵ pervaded the three worlds, and made Vidyāpurī⁹⁶ to shine by his splendour... (15)

March of Conquest

In order to favour all the brides in the form of quarters, attached to (him on account of) his virtues, by marrying them, the lord (Narasimha) sent ahead his fame as a messenger and then started (on his campaign) under the pretext of honouring Victory (by marching forward to receive her)... (16)

आदौ जित्वा हरिहयदिशा मात्मसात्कृत्य शक्त्या
तत्रात्युग्रं दिनकरमिव स्थापयित्वा प्रतापम् ।
क्षोणीपालः प्रथमजलधेः कूलमार्गेण गत्वा
पारावारन्नरधनचमूपङ्क्तिरागादवाचीम् ॥ १७ ॥

[तुण्डीरदेशवर्णनम्]

अथ तत्र गच्छन्नेव करटि-वदन-समाराधन-समुत्कटादर-चटुल-वटुकुल-
चटचट-वृटित-स्फुटित-भूरि-नारिकेल-वारिधारा-पूरित-सारणी - संवर्धित -
सरस-सुकुमार-नारङ्ग-मातुलुङ्ग-लवङ्ग-तमाल-ताल - हिन्ताल - रसाल - पूग-
पुन्नाग-नाग-नागकेसर-सर्ज-भूर्ज-खर्जूर-चम्पकाशोक-कुरवक-तिलक-वकुल -
षण्ड-पिचण्डि-लाराम-मण्डल-मण्डितोपकण्ठान् , उद्गण्ड-पुण्ड्रेक्षुकाण्ड-
प्रकाण्ड-पर्व-निर्विष्ट-विमल-निस्तल-स्थूल-मुक्ताफल-कृत कृतक-शय - मस्तक -
मुहुरारोहावरोह-विहार-रासा-यस्त-कृषीवल-वालिकास्तोक-निःश्वास-पर्यस्त -

Conquering, at first, the eastern quarter⁹⁷ and appropriating it with his might, the king established there his fame, fierce as the Sun ; and then accompanied by his compact army, large as an ocean,⁹⁸ he reached the southern quarter, marching along the coast of the sea... (17)

The Tuṇḍira Country⁹⁹

On the way¹⁰⁰ he passed through the Tuṇḍira country. Its outskirts were adorned with groups of pleasure-groves abounding in clusters of tender and juicy orange-, citron-, clove-, *tamāla*-, fan-palm-, marshy date-, mango-, betel-nut-, nutmeg-, *nāga*-, *nāgakesara*-, *śāla*-, birch-, date-, *campaka*-, *aśoka*-, *kurabaka*-, *tilaka*-, and *vakula* (trees), fostered by canals, filled with currents of water (flowing) from heaps of coconuts, cracked and ripped open by groups of gay lads zealously devoted to the worship of the elephant-faced god (Gaṇeśa), in it *mainās*¹⁰¹ and parrots were making great noise and were flitting to and fro on account of failing to see the field of rice that had been concealed¹⁰² from their view by the sapphire-hued thatched huts in the form of the expanded

वासना-लालस-रसायुस्तोम-विस्तारित-पक्ष-निकाय-नीलमणि-कायमान-ति-
 रोधीयमान-कलम-कैदारिकानवलोकन-गगन-कृत-गतागत-मुखर-शुक्-शारि-
 कान् , एकान्त-कपिश-कणिश-मञ्जरी-विनमनापदेश-प्रकाशिताभ्याश-वि-
 कासि-कुशेशय-मकरन्द-रम्य-निरन्तर-निज-सौन्दर्य-दर्शन-केलि-फलित-शालि-
 केदार-निवेदित-जानपद-सौभाग्य-लक्ष्मी-विनोद-कनक-वेदिकाबन्धान् , सं-
 तत-संतन्यमान-सप्ततन्तु-समाहूत-पुरुहूत-प्रमुखादितेय-विरह-विधुर-शा-
 तोदरी-व्रात-शत-संजात-रभस-मकर-केतन-निःशेष-लून-प्रवाल-संतान-सं-
 तानक-तरु-दोहद-धूपायमान-होम-धूमाभिरामान् , उन्मीलित-नीलमणि-
 च्छाया-दायाद-कोमल-श्यामलेक्षुवन-च्छविमयातोयधरागम-भ्रम-संभ्रम-
 प्रवृत्त-नृत्त-मयूर-विस्तारित-वसुवती-विलासवती-विस्रस्त-केश-कलापानुकार-

wings of flights of *rasūyus* (?),¹⁰³ ardently longing for the fragrance emitted by the deep breaths of the peasant-girls, exhausted by the sport of ascending, and descending from the top of the artificial hillock,¹⁰⁴ set with bright and big pearls and overgrown with the joints¹⁰⁵ of thick clusters of lofty¹⁰⁶ sugar-canes.¹⁰⁷ Golden platforms in the form of¹⁰⁸ ripe fields of rice had been erected in it, as if for the amusement of the goddess of Fortune of the country,¹⁰⁹ who was, under the pretext of the bedding of clusters of completely tawny ears of corn, displaying the sport of constantly surveying her beauty, charming on account of the floral juice of lotuses blooming in the neighbourhood. It looked attractive with the smoke of butter offerings, which (smoke) was serving as the incense used as manure¹¹⁰ for the *saṃtāna* and the *saṃtānaka* trees,¹¹¹ the tender leaves of which had been completely plucked through intense passion excited in hundreds of troops of slenderwaisted damsels, distressed at (their) separation from gods headed by Indra¹¹², who had been invited¹¹³ to the sacrifices constantly being performed. It was beautiful to look at on account of the expanded tails, resembling the dishevelled tresses of the wanton earth, of peacocks engaged in dancing in excitement on account of the delusion¹¹⁴ of the appearance of clouds,¹¹⁵ produced by the

कलाप-प्रेक्षणीयान्, द्राक्षा-लता-वितान-सवितान-बाल-रसाल-मूलच्छाया -
निषण्ण-निष्पन्द-गोवृन्द-वदन-निष्यन्दमान-रोमन्थ-विन्दु-सन्दोह-तारकि -
ताम्बराडम्बर-विडम्बन-चतुर-शाद्वल-देशान् , कलश-कल्लोलिनीशजनन-
दुर्ललित-स्वलोक-नैचिकी-हृल्लभदतुल्याभिमान-शल्य-भरण - विशल्यकरणी -
रसायित-समुल्लसदापीनानिश-वहमान-दुग्ध-कुल्या-शत-दर्शित-क्षीर-वारा -
कर-समूह-माहा-समज-कल्यतर-महोपशल्यान्, उल्लसित-गन्धवह-पुरोहित-
प्रेरित-क्रमुक-चरोदुह्यमान-लेलिहान-लता-वधू-परिविकीर्ण-शेषाक्षत - सदृश -
कुहली-कुहराञ्जलि-क्षरित-किञ्जल्क-निकर-परिष्कृत-निष्कुट-चतुष्कान्, आ-
विष्कृत-जानपद-मानवती-जन-घनतरोरूपमान-बहु-मान-वर्णनाकर्णनाव -
नत-मौलि-लीला-मिलित-परिणत-फल-स्तवकानीच-मोचावन-मेचक-कवचि -
तान् , अनुकल-जागरुक-विमल-कुसुम-कोरक-राजत-भाजन-विराजित-हा-
रिद्र-कर्दम-कवल-जाल-लालनीय-परिपाक-कपिल-फलोत्कर-हारि-महाराम -
कुटुंबि-नारङ्गलता-नताङ्गी-समुत्तरङ्गी-कृत-जनपद-सौभाग्य-रमा-योग्यतम-
द्वन्द्व-कन्दलदमन्द-विवाह-महोत्सवान्, औत्सुक्यकर-निज-सौभाग्याभिला-

beauty of the cluster of tender and dark-hued sugar-canes, possessed of¹¹⁶ the hue of bright sapphires. Its grass-plots were dextrous in imitating the grandeur of the star-spangled¹¹⁷ sky by means of the mass of drops of rumination, trickling down¹¹⁸ the mouths of herds of cows that were sitting motionless in the shade of young mango trees which were canopied with a net-work of vines. Its extreme suburbs¹¹⁹ were immensely attractive¹²⁰ with herds of cows¹²¹ that gave birth to¹²² group of oceans of milk¹²³ by means of hundreds of streams of milk, that were flowing incessantly from their shining udders and were acting like the sap of the *viśalya-karaṇī* herb¹²⁴ in healing the wound inflicted by inordinate pride, evoked¹²⁵ in the heart of heavenly cow, puffed up¹²⁶ by her birth from the churn¹²⁷ of the ocean. In it the four-columned halls¹²⁸ in the pleasure-grove near the houses¹²⁹ were decorated with heaps of saffron dripping through the holes of the hand-cups of the leaves of the piper-betel, and looking like the auspicious rice-grains scattered all round by the *nāgavallī* creeper, which was being espoused by the bride-

वि-त्रिविष्टपाभीष्ट-प्रदानोदस्त-वसुमती-हस्तोदार-फलित-नालिकेर-वन-सह-
 स्र-प्रशरयान् , अर्यम-मरीचि-विकचानीच-गोचर-सन्तत-नीरन्ध्र-वसुन्धरा-
 रुहान्तर-सन्दृश्यमान-प्रसून-रजःसन्दर्शितेप्सित-सरणि-स्मरणीय-धरणी-तरु-
 णी-सिन्दूरित-सीमन्त-सौन्दर्यान् . निरन्तरान्धकारित-दिगन्तर-कन्दलदमन्द-
 सुधारस-बिन्दु-सान्द्रतर-घनाघन - वृन्द-सन्देहकर-स्यन्दमान-मकरन्द-बिन्दु-
 बन्धुरतर-माकन्द-तरु-कुल-तल्प-कल्प-मृदुल-सिकता-जाल-जटिल-मूल-तल-
 मरुवक-मिलदलघु-लघु-लय-कलित-रमणीय-पानीय-शालिका-वालिका-करार-
 विन्द-गलन्तिका-गलदेला-लवङ्ग-पाटल-घनसार-कस्तूरिकातिसौरभ-मेदुर-

groom-like betel-nut and was being urged by the family priest, the joyfully blowing breeze (Lit. 'bearer of smell'). It was enveloped¹³⁰ by the dark hue of the plantain-groves¹³¹ with their lofty and interwind clusters of ripe fruits sportively bending their heads down, (as if) to listen to the flattering description of their comparison with the plump uncovered¹³² thighs¹³³ of high-spirited dames of the countryside. It was, as if celebrating¹³⁴ the (important and) great festival of the marriage of the most suitable couple of the Goddess of Fortune and the Country, encouraged by the lovely lady in the form of the orange creeper, and the house-holder, the large garden, attractive with heaps of ripe yellow fruits, charming like numerous pellets of turmeric paste¹³⁵ set off in the silver cups of the buds of (her) bright flowers. It was admirable on account of thousands of groves of the coco-nut trees, that were richly laden with fruits and were, as if the hand of the earth, raised up to bestow the desired object on Indra's heaven, (which was) longing for her (of the Tundīra country) enviable¹³⁶ fortune. In it the beauty of the parting of the hair, filled with red-lead,¹³⁷ of the young woman in the form of the earth was manifested¹³⁸ by the lovely path made¹³⁹ by the pollen to be seen in between the tall and densely grown trees that marked the lower limit of the range¹⁴⁰ of the rippling¹⁴¹ rays of the sun. In it, the distress, caused by thirst, to travellers was alleviated by clusters of rays of the bright eyes of the girls¹⁴²; the rays that

लघुतर-मधुर-शीतलतर-सलिलधारा-निराकरिष्णु-तदीय-विमल-विलोचन-मयू-
ख-रेखापसारित-पिपासायास-पथिक-लोकान् , पाकापकारि-लोकातिरिक्त-
धरित्री-विचित्र-सौभाग्य-गणना-रेखा-श्लाघनीय-जानपद-रमा-विलास-सञ्च-
रण-पुरोविस्तारित-धवल-वस्त्रानुकारि-सारणीशत-विराजितान् , राजीव-नि-
वहापहसित-सहस्राक्ष-चक्षुर्लक्ष्मीकैः, मानस-सरोवर-सदृशैः, विमल-सलि-
ल-रसावधूत-सुधासारैः, प्रसूनावचिचीषा-समागत-विशङ्कट-पुटकिनीपत्र-
पुट-कर-चटुल-वटु-निकट-कृता-वार-प्रसारैः कासारैरासादितप्रमोदान्, वेद-
वेदान्त-विद्या-प्रत्युद्यात-शेमुषी-पद्मैः, दैत्यारि-स्तुति-प्रस्ताव-विस्तारित-
हृद्यानवद्यार्थ-विद्योतमान-गद्य-पद्यैः, विध्यारचित-सकलातिथि-सत्कारावित-
थीकृततिथिभिः, सौजन्य-सीमावधिभिः, अनितर-सुलभ-तत्त्व-ज्ञानोपज्ञ-प्रज्ञैः,

were shaming the currents of light, sweet¹⁴³ and cold water charged with the strong fragrance of cardamom, clove, saffron,¹⁴⁴ camphor and musk and flowing out of the pitchers¹⁴⁵ (held in) the lotus-like hands of maidens (seated in) the beautiful water-sheds, made of the thick roots of *Andropogon muricatus*¹⁴⁶ mixed with marjoram, (and built near) the foot, covered with heaps of couch-like soft sand, of the clusters of newly sprouting¹⁴⁷ mango trees, which constantly darkened the intermediate space of the quarters, and which looked all the more charming on account of the trickling drops of the floral juice, which thus caused the delusion of a row of thick rainy clouds, densely filled with abundant nectar.

It was embellished with hundreds of streams that resembled white cloths spread in front for the graceful walking of the Beauty of the country ; and (these streams) were fascinating like lines of calculation (drawn to ascertain) how much greater the wonderful fortune of the earth was than that of Indra's heaven. It afforded great joy with its lakes, that eclipsed the beauty of Indra's¹⁴⁸ eyes by the clusters of blue lotuses (growing in them), that resembled the Mānasa lake that surpassed the quintessence of nectar by the taste of their lucid waters and that stretched the hard showers (of the fountains in them) in the vicinity of smart lads¹⁴⁹ who were holding cups made of big lotus-

निगमागम-निदर्शनायित-निर्मल-निज-कर्मभिः, द्विज-मणिभिरलंकृत-महा-
ग्रहारान्, दूरीकृत-दुरित-ग्रह-नाम-ग्रहण-संस्मरण-मात्र-प्रतीष्टाभीष्ट-फल-
देवतालय-काल-त्रय-प्रवृत्त-नृत्तारम्भ-जृम्भित-मर्दल-निध्वान-पटु-पटहतूर्य-
रवापूर्यमाण-हरिदन्तरान्, सन्तत-वैमानिक-नायकानून-जानपद-वैभवाव-
लोकनकुतूहलागतकनक-शिखरि-शिखर-निकर-सख-धान्यराशि-प्रकाशित-
खल-प्रदेशान् प्रशस्य-सकल-सस्यसंपदाण्डीरभुवस्तुण्डीरानतीत्य, सुत्राम-
लोक-प्रत्यादेशान्, अत्यादरणीय-रामणीयक-निवेशान्, चोलदेशान-
यासीत् ।

[चोलविषयोपवर्णनम्]

त्रैलोक्यसारसमवायसहोपमेयान्

आलोक्य चोलविषयानवनीमहेन्द्रः ।

leaves¹⁵⁰ in their hands and who had come there with the
desire of plucking¹⁵¹ flowers.

In it, (big) good portions of villages (*agrahāra*) given
as royal (grants) to illustrious Brāhmaṇas, the (pathways)
of whose wisdom were honoured by the Vedic and Vedāntic
lores (by frequenting them),¹⁵² whose prose and poetical
composition, elucidating faultless¹⁵³ and heart-ravishing
meanings, were employed on the occasion of the worship of
Viṣṇu who made all their days¹⁵⁴ fruitful by according
honourable treatment to all of their guests according to
(the prescribed) rules, in whom goodness had reached
perfection¹⁵⁵ whose inventive genius had discovered truths
unknown to others and whose personal virtuous deeds served
as illustrations of (the injunctions of) the Vedas and the
Śāstras.¹⁵⁶

In it, the ends of the quarters were filled with the
loud noise of the drums, tabors and other musical instruments
sounded at the commencement of (devotional) dance at (all
the) three times in the temples of the gods who conferred
desired objects (on their devotees) and removed (their) sins.

The granaries in it shone with heaps of grain, resembl-
ing¹⁵⁷ the groups of summits of the golden mountain that

नाकार्पिणा शतमखो नलिनासनेन

शङ्के विमोहित इति स्फुटमाशङ्के ॥ १८ ॥

भृत्येषु पीडयति यः परकीयबुद्ध्या

देशानिमान् मम तु दण्ड्यतमः स एव ।

सेनाधिपानिति महीपतिरादिदेश

शौर्यावधारितसमस्तजगज्जयश्रीः ॥ १९ ॥

[कावेरीनदी-वर्णनम्]

ततो ब्रजन्नेव धरेन्दुरग्रे कवेरकन्यां कलयाञ्चकार ।

भ्रूभङ्गसङ्काशतरङ्गरेखास्फुटद्युगङ्गोपरिवासरोषाम् ॥ २० ॥

सान्द्रतर-तट-महीरुहान्तर-निपतदरविन्द-बन्धु-मयूख-दण्ड-सन्दित-पर्य-

had come there out of curiosity to behold the affluence of the country-people who always vied with¹⁵⁸ the king of gods (Indra).

The Cola Country

Crossing the country of Tundīra, whose soil was rich¹⁵⁹ in wealth of all the excellent corns, he (Narasimha) came to the Cola country, that put Indra's heaven to shame (by its grandeur) and that contained eminently beautiful residences.

Meseems the great king on beholding the Cola country comparable to the aggregate of the quintessence of the three worlds must have thought that Indra¹⁶⁰ was duped¹⁶¹ by Brahman consigning heaven to him. ... (18)

The lord of the earth, who held with his prowess the glory of victory over the entire world, ordered commanders of his army thus : "Whosoever of my servants afflicts this country, considering it belonging to another, shall receive severe punishment at my hands." ... (19)

The Kāverī

Proceeding further the moon of the earth¹⁶² (Narasimha) came to¹⁶³ the Kāverī, that manifested by its wave-lines, resembling the knitting of the eye-brows, its anger against the high-place residence of the heavenly Ganges... (20)

न्त-सन्तत-परिवर्तमान-जलावर्त-चक्र-निर्वर्तित-बहिर्विस्तृत-बहुविध-कलश-
 सार्थ-समर्थनीय-शतपत्र-मुकुल-जाल-विचित्राम्, विनिद्राम्भोज-राजि-
 व्याज-विवर-विराजित-गम्भीरता-निष्पन्द-नीरपूर-विनोदन-साधन-फलका-
 न्तर-तरल-भसल-कुल-नीलमणि-जाल-प्रतिक्षण-निक्षेपणोत्क्षेपण-विधि-लक्षण-
 पवनवश-क्षुभितावनमद्विप-भुज-सलदमीकोभय-तट-क्षोणीरूहश्रेणिकाम्,
 सतत-सलिल-वसति-जनित-जडिम-हरण-करण-तरणि-किरण-परि-चरण-पर-
 जल-मानव-माणवकारोहावरोह-सन्दित-पुरन्दर-मणि-सोपान-पङ्क्ति-बन्धुर-
 तट-द्वन्द्व-तरु-जालच्छायान्तर-दन्तुरितान्तिक-निरन्तरोन्मीलदूर्मि-सन्ततिम्,
 तरल-तरङ्गोत्कर-वारि-जात-समुद्धत-पराग-पालि-मेलित-तीर-तल-तरुण-तरु-
 शाखाशय-कुसुम-मञ्जरी-तूर्ण-विकीर्ण-पांसु-सन्तति-सन्दर्शित-वसन्त-गन्ध-
 चूर्ण-मुष्टि-विहाराम्, समीरण-संचरण-वश-विनमदुन्नमदायतावनत-

Subsequently, the king crossed the Kāverī,¹⁶⁴ which was variegated with a net-work of lotus-buds looking like¹⁶⁵ a collection of pots¹⁶⁶ of various designs that had been spread outside (after having been) fashioned at the potter's wheels in the form of eddies of water ; the rims of which were controlled¹⁶⁷ by poles of sun-beams falling in the midst of the extremely densely grown trees on the banks.

The rows¹⁶⁸ of trees on both of its banks possessed the beauty of rough-arms, bending on account of being agitated by the breeze, (thereby) indicating the action of throwing up and down every moment¹⁶⁹ the sapphire (-dice) in the from of swarms of fickle black bees,¹⁷⁰ flying over,¹⁷¹ the board in the shape of its sheet water, calm on account of its depth ;—the board, a requisite of the game (of dice) and adorned with squares¹⁷² in the form of rows of blooming lotuses. Its waves were surging incessantly in its neighbourhood, undulating with¹⁷³ shades of clusters of tress on both the banks that were uneven on account of (their) flights of steps set with Indra's jewels (sapphire gems), bustling¹⁷⁴ with the ascent and descent of lads of water-men¹⁷⁵ eager to bask in¹⁷⁶ the sun-rays in order to remove the chill produced in them by their continued stay in water.

It exhibited well the vernal sport of (throwing) handfuls of fragrant¹⁷⁷ powder through heaps of dust, that were

शाखा-पल्लवाञ्चल-समुत्क्षिप्यमाण-सलिल-पृषत-मेदुरित-विहग-कूजित-
मुखरीकृत-तीर-मही-जात-जातानुकृत-समन्त्रोच्चारण-प्रोक्षण-परतन्त्र-मुनी-
न्द्रवृन्दाम्, वृन्दारक-सरणि-सञ्चरण-कन्दलदमन्दानन्द-मन्दाकिनी-महीतल-
निपातनोदस्त-हस्त-प्रशस्त-समुल्लेल-कल्लोलाम्, उल्लसदधिकानुराग-निहार-
गिरि-कुमारिका-कान्त-पार्श्वद्वय-महेश्वर-वपुरुपमेयोभय-तीर-भूरुह-च्छाया-
मेदुरित-सविध-विमलान्तराल-नीर-पूराम्, निकटतट-विटपि-निविड-विटपा-
न्तर-निपात-कठोरकिरण-किरण-कनकशृङ्खला-सङ्गत-तरङ्ग-दोला-लीलायित-
लोल-जालपाद-बालिका-पालिकाम्, ध्रुवचरण-परिक्रममाण-ग्रहतारागणानु-
करण-सलिल-भ्रमि-वश-परिभ्रमच्चक्राङ्ग-सारस-कारण्डव-मण्डलाम्, निमज्जन्नि-
यमवज्जन-निःश्रेयस-श्री-समुद्राह-महोत्सव-समुचित-विचित्र-मङ्गल-कलश-

quickly scattered by clusters of blossoms pendent from the twigs¹⁷⁸ of young trees on the banks, and that got mixed up with the whirled mass of pollen of lotuses,¹⁷⁹ uplifted (from them) by the rising and falling of water waves.

Herein groups of great sages, engaged in the purification of their bodies by sprinkling water (over them) while reciting hymns, were imitated by the clusters of trees on the banks that were resonant with the twitter of birds and were wet with drops of water tossed up by the ends of tender-leaves of the long and stooping branches, waving up and down as a result of the currents of the breeze.

Its surging waves were admirable as if they were the hands raised up to cause the descent on the earth of the heavenly Ganges filled with intense joy¹⁸⁰ at her flowing in the heaven.¹⁸¹

With its interior filled with the volume of pellucid water and (its bank) over-shadowed by the reflection of the trees (grown) on both the banks,¹⁸² it resembled Śiva's body beautified on both sides by (the reflection) of Pārvatī¹⁸³ gleaning with the excess of love.

It was a veritable chaperon of the playful swan-girls, sporting with the wave-swings¹⁸⁴ suspended by golden chains of sun-beams¹⁸⁵ that fell through the midst of the thick branches of the trees (standing) on the banks hard by.

जाल-लालनीय-विदलदलारविन्द-रसास्वाद-निमग्नोत्थित-परिभ्रमदिन्दिन्दिर-
पक्षान्तर-निष्यन्दमान-मकरन्द-विन्दु - चन्द्रकित-सौगन्धिक-मुकुल-पङ्क्ति-
बन्धुरिताम्, समुत्तुङ्ग-भङ्ग-महोप-धान-संगत-शंवर-प्रवाह-वरुण-पङ्कज-
महापर्यङ्क-निहित-वत्तुलावृहदुपवर्हण-स्पृहणीय-मिहिर-बिम्ब-जनित-सौन्द-
र्याम्, सान्द्रतर-शकुनि-कुल-कुसुम-भर-तरल-कोमल-शैवाल-जाल-केशपाश-द-
र्शनीय-स्रवन्ती-कान्त-नितान्त-रति-श्रान्ति-संवेश-पारवश्य-वश-विशीर्ण-कुश-
कौशेय-समुन्नत-सैकत-नितम्ब-हंस-संसदमल-दुकूल-विधान-सावधान-वी-
ची-भुजा-विराजिताम्, अनुकूल-निपतदुदभिपतदखिल-जल-विहग-कुल-गरुड-
दरभरित-सलिल-पृषत-निवसित-तट-युगल-नियत-किसलयित-विटपि-परि-

In it flocks of ducks, cranes, ganders and ruddy geese, revolving by the force of whirl-pools¹⁸⁶ of water. imitated the galaxies of stars and planets, revolving round¹⁸⁷ the foot of the Pole star.

It was embellished with rows of lotus-buds,¹⁸⁸ marked with brilliant moon-like spots in the form of drops of floral juice, dripping from the midst of the wings of large bees, hovering on emerging (out of lotus-buds) after having dived into (them) for sipping the honey of lotuses, possessing large petals and attractive like a collection of lovely and auspicious pitchers befitting the great festival of the marriage of self-controlled men who were bathing, with the glory of final beatitude.

Loveliness had been produced in it by the reflections of the solar-disc¹⁸⁹ that were charming like the small and circular¹⁹⁰ cushions, placed on Varuṇa's¹⁹¹ great¹⁹² couch made of lotus-like water current, adorned with pillows of lofty billows.

It was embellished with wave-arms, busy putting on the fine white garment in the form of the flock¹⁹³ of swans *bimba*-like hips of the high sandy banks, from which the lower silk garment in the form of the grass (grown upon them) had slipped down on account of (its) being obliged to lie down from fatigue (born of its) continuous amorous sports with ocean that were betrayed by (its dishevelled)

षदभिवृत-जलधर-सरणि-परिहसित-युगपदुदयदुडु-गण-कनक-गिरि-शिखर-
परिगत-सुरनगर-तरङ्गिणीम्, प्रकट-विघटमान-पुटाकनी-कुसुम-हाटक-भाजन-
हरित-मधु-रस-रसनसमासीन-राजहंस-विस-रस-सहभोजन-सतत-प्रकाशन-
पेशल-शैशवैः, अभ्याश-विलसदावन्ती-रभस-विवर्तमान-शतपत्र-मुकुल-विव-
र्तक-केली-प्रवर्तक-समीर-कुमारक-विस्तारित-पाश-नीकाश-रेखाशतैः, आकाश-
तल-विमलता-वादासह-सलिल-प्रसाद-रभस-सन्धान-कुतुक-विरचित-याता-
यात-मेघ-पृथु-कोप-मान-साधित-साधिमभिः, अभिनव-पद्मिनी-परिषदतिच-
पल-वीची-भुजा-विराजित-राजीव-करतलोत्पतनापतन-दर्शनीय-केली-नील-

luxuriant hair in the form of the mass of tender and tremulous moss, and (also) by cluster of flowers in the form of the compact flights of birds. It laughed at the heavenly Ganges, girt with summits of the Sumeru mountain upon which stars had risen all at once, by means of the space round it girdled by groves of trees that never failed in putting forth young shoots¹⁹⁴ at the proper season, that (were growing) on both the banks and that were studded with water-drops,¹⁹⁵ contained in the interior of the wings of flocks of all water-birds, flying up and down along the banks.

It incessantly made the intermediate spaces of the quarters resonant with swarms of bees, whose early days were marked by partaking of lotus-honey in the company of swans, sitting together to enjoy honey-juice, contained¹⁹⁶ in golden¹⁹⁷ vessels in the form of full-blown lotus flowers : whose hundreds of rows appeared like ropes, spread by the tender breeze, promoting the sport of revolving lotus-buds whirling round and round with the force of eddies that were being formed near at hand ; which accompanied the perfection of their beauty by their close¹⁹⁸ resemblance to the patches of clouds, appearing and vanishing¹⁹⁹ every now and then,—(resemblance) based on their (bees') eager hovering over the water (of the Kāverī) which, owing to its (extreme) transparency vied with the clear sky²⁰⁰ ; whose lovely forms imitated the sapphire-balls requisite of the exquisite game of tossing (them) up and down on the lotus-palms, shining on the arms in the form of the rising and falling waves

मणि-घुटिकानु-कारि-चटुलाकारैः, रसातलोज्जिहान-वाजिनी-नाल-निभ-
व्याल-निरालस्य-नलिन-फणा-फल-विलसमान-कालिम-मरीचि-भङ्ग-शङ्ख-
नीयैः, पाथोन्तरगत-प्राचेतस-निकेत-सौध-त्रलावर्त-वातायन-कन्दलदमन्द-
गन्ध-धूम-वन्धुरैः, इन्दिन्दिर-सन्दोहैः निरन्तर-मुखरित-दिगन्तराम, उदारान्त-
राल-मेलित-कुसुद-कुवलय-कमल-कुड्मल-शैवाल-जाल-शवलित्तावर्त-विचित्र-
तरारार्तिक-पात्र-समुल्लसित-हल्लक-कोरक-दीप-क्लिकाभिः, विजय-नीराज-
नामारचय्यनिपतदभिनव-तट-तरु-कुसुम-सरस-केसर-विसर-प्रसन-रस-सर-
भस-सारस-मुख-शकुनि-रसित-विलसितैः, उपर्युपरि-समुद्गच्छद्गूर्मिच्छ-
टाभिरभिसंहिततमं 'समागच्छ विजयस्व' इतिसमयानुरूपानुलापपुरः सरम्,
आत्म-सैन्यस्य हस्तसंज्ञामिव रचयन्तीम्, पन्नगराजमूर्तिमिव प्रशस्तपावन-

which resembled fragments of rays of the glistening blackness of the flat surface of the full blown lotuses like hoods of serpents in the form of the stalks of lotus plants issuing forth from the nether-worlds ; and which were wavy like the strongly incensed smoke issuing forth through the window-like eddies of the palace of Varuṇa built in the water (of the Kāverī).

Having performed²⁰¹ the lustration²⁰² of victory by means of flames of lamps in the form of red-lotus buds, shining in the lovely lustrations trays of eddies, multi-coloured on account of the mass of moss and buds of water-lilies, blue-lotuses and lotuses, growing together in its large expanse, it was beckoning its well-beloved²⁰³ army with (the movement of) its hands in the form of the rows of waves surging right above it, and encouraging it (the army) with seasonable (fully desired) words—such as “come along ; advance to (gain) victory”—in the form of the melodious notes of cranes and other birds, impassioned with the joy of swallowing heaps²⁰⁴ of juicy filaments of the falling fresh flowers of the trees on the banks.

It was of an admirable and sanctifying character (*praśasta-pavana-vṛtti*) like the body of the lord of serpents which is well-known for its subsistence on air diet²⁰⁵ ; it was (the taste of its waters) like that of nectar, capable of excelling

वृत्तिम्, शमिजनचित्तवृत्तिमिव सर्वरसावधीरणनिपुणामृतरुचिं शर्वाणीमिव सद्यगिरीशदृढतरसानुभवां रामकथामिव बहुलहरिलसितां शैलूषी-
मिव बहुशस्तरङ्गनटनशोभिताम् अध्यात्मविद्यामिव उपनिषद्वरपदस्फुटाल-
द्यहंसगतिं प्राज्ञनृपसम्पदमिव प्रसाधितदक्षिणाशां नीरदमालिका-
मिव नियोत्कूलश्यामलतान्वितां पावनतापहसितजलकुमारीं पाथो-
रसावधूतसुधामाधुरीं पयोधिराजप्रधानान्तःपुरीं पातकवातन्धयमयूरीं
कावेरीमतारीत् ।

(the tastes) of all other fluids (*sarva-rasa-avadhīraṇa-nipūṇa-amṛta-ruçi*), like the tendency of the mind of a self-controlled person, which is capable of turning away from all desires and delights in truth ; it was experienced (the touch of) the exceedingly hard surface of the great Sahya mountain²⁰⁶ (*sahya-giriśa-dṛḍhatarā-rasa-anubhava*) like Pārvatī who can endure the passionate love of Śiva ; it was shining with great lustre (*bahula-ābhā-lasita*²⁰⁷) like the story of Rāma, which is resplendent with the many advantages (that a study of it affords) it was embellished with the repeated dance of its wave (*bahus-taraṅga-naṭana-śobhita*) like a female dancer who looks charming when dancing on excellent stages ; it was the movement of swans that could be clearly detected by (their) foot-prints in the vicinity of the mud (*upa-niṣadvara-pada-sphuṭa-alakṣya-hamṣa-gati*) like the knowledge of the Supreme Spirit, which has been explicitly stated in the words of the best Upaniṣads and to which only an ascetic of the highest order,²⁰⁸ who lives far from the crowd (Lit. 'invisible')²⁰⁹ has access ; it decorated the southern quarters (*prasādhita-dakṣiṇa-āśū*) like the wealth of a wise king,²¹⁰ which gratifies the (priest's) desire for sumptuous sacrificial fees ; and it was always overflowing its banks and was surrounded by *śyāma-latā* (*nitya-utkula* and *śyāma-latā-anvita*) like a train of clouds, which is always accompanied by a huge mass of blackness.

It ridiculed Jahnu's daughter (i. e., the Ganges) by its power of purification. It far excelled (Lit. 'repudiated') the sweetness of nectar by means of the (sweet) taste of its

कवेरजायाः कलितोरुभोगान् दृष्ट्वा पुरो दक्षिणकूलभागान् ।

वरुथिनीं वर्त्मपरिश्रमार्ता निवेशयामास नृपालसिंहः ॥ २१ ॥

अथ तत्र समागत्य वर्तमान-मानव-कुल-सुलभावदानम् . अनियत-जनाभ्युदय-निदानम् . आयोजनाग्र-निरवग्रहात्युग्र-बलसमग्रम् , अनतिक्र-मणीय-पराक्रमम् , अनुक्रमाक्रान्त-दिशा-चक्रम् , अतर्कणीय-बृहदुदक-निखि-लोपक्रमम् , अशेष-जगतीश-कोटीर-दश-प्रकाशित-निदेशम् , अमृताश-पुर-कृशाङ्गीजनाङ्गीकृत-रमणाशा-पूरण-निपुण-रणभिनिवेशम् , अवनी-शम् , आत्मचार-मुखादाकर्ण्य निर्णीततन्त्रैर्मन्त्रिभिर्गौड-कलिङ्ग-त्रिलिङ्ग-मुख-पार्थिवानाम् , अत्याहित-मात्र-फलम् आहव-कृत्यम् उदा-

waters. It was the chief queen of the king of the ocean ; and was the peahen to the serpents²¹¹ in the form of sins.

He (Narasimha), the lion among kings, saw in front of him countries, situated on the right bank of the Kāveri, furnished with great objects of enjoyment, and encamped his army, oppressed with the fatigue of the journey. 21

When the lord of the earth (Narasimha) arrived there the Cola king learnt from the lips of his spies that his (Narasimha's) glorious achievements were still fresh in the memory of²¹² the people of that day, that he was the primary cause of the prosperity of innumerable men,²¹³ that he was possessed of an army which was most powerful and irresistible (even) in the front of the battle, that he was endowed with an unsurmountable prowess, that he had overrun the circle of quarters one by one, that the great future results of all of his enterprises were inconceivably great, that his orders exercised full sway over²¹⁴ the heads of all the (vassal) kings, and that his zeal for war was capable of fulfilling the hopes of the slender-framed damsels of the city of gods (to obtain) the desired husbands.²¹⁵ (At this) the ministers, who were his guides in the matter of administering the kingdom, cited the causes of the disastrous wars of the rulers of Gauḍa,²¹⁶ Kaliṅga,²¹⁷ Triliṅga²¹⁸, etc., and implored him (to ward off the catastrophe by) presentation of gifts, submission, cordial

हृत्य प्राभृतापण-प्रणत्युद्गमप्रणामादिकृत्याय प्रार्थ्यमानोऽपि प्राकृत-
नृप-प्रत्याख्यायि-निज-बल-प्रत्ययेन तानवमत्य तदात्व एव सन्नद्धः
चोलनृपालः केवल-युद्धाय बद्धादरो बभूव ।

विज्ञाय चारवदनाद् व्यवसायमस्य

प्रज्ञावतस्तदनु पार्श्वगतानमात्यान् ।

आलोक्य सस्मितमवोचत राजसिंहो

योद्धुं प्रयाम वयमप्युचितं किलेति ॥ २२ ॥

उषित्वा तत्रैकामुपशिविरसीमोचदमित-

प्रदीपज्वालौघप्रकटितदिनश्रीरिह निशाम् ।

प्रबुध्य प्रत्यूषे पटुमुखरवैतालिकागरा

कृतार्हः स्वाचारः क्षितिपतिरगारात्रिरगमत् ॥ २३ ॥

प्रस्थानावसरेक्षिणः क्षितिपतीन् प्राग्द्वारि बद्धाञ्जलीन्

प्रत्यञ्जत्यनुकूलवादनयनस्पन्दक्रमैर्मानयन् ।

reception and obeisance. But the Cola king ignored them, and relying on his army that could counteract (the attacks of) ordinary king started preparations (for war) at that very moment and made up his mind to take the field (against Narasimha).

Learning from the lips of his spies, about the active preparations of this wise (king),²¹⁹ the lion among kings (Narasimha) looked at his minister who were sitting nearby and smilingly said : "Do you think it is advisable for us to march out to fight ?" (22)

Staying there for one night, the king, who had displayed diurnal glory by means of the flood of flames of innumerable lights, shining in the vicinity of the royal camp, woke up at the break of the day on hearing the recitations of his eloquent bards, performed suitable²²⁰ rites and left his pavilion. (23)

The brave (monarch) acknowledged the greetings of (vassal) kings, standing outside the main gate with folded hands and awaiting the hour of the march, with hands folded in return (in the case of those who were older than he), with courteous words (in the case of those who were

उर्वीमानमयन्ननीकनिकरैरुद्दामभैरीरवै-

द्यामिप्युन्नमयंस्ततः प्रववृते धीरः स गन्तुं शनैः ॥ २४ ॥

ततः क्रमेण समेधमान सन्नहन-समुद्धतेषु, नृसिंह-नृप-सैन्यभट्टेषु स्वयमपि अनन्य-सामान्य-राजन्य-समुचित-जन्य-तल-जन्य-जय-धन्यताम् आत्मनः मन्यमानः, मन्द-सिन्धुर-जवन-सैन्धव-विविध-पादात-पङ्क्ति-दन्धुरित-वसुन्धरान्तरतया कन्दलदमन्द-साहसोद्वेलः, चोलनृपालः, सविशेष-रोषः सरभसमिवेष तमभिषेणयितुम् ।

अथ तस्य विश्वम्भरा-सुनासीरस्य, नासीरभुवि केचिदतिजवोदस्त-भुज-विजय-ध्वज-स्तम्भ-तिर्यगवस्थित-मुहुः-प्रणर्तित-निरस्त-कोश-पट्टिश-प-ताका-स्थगिताम्बराः, परमप्रसारितापर-कर-दृढ-गृहीतानवरत-चालित-फ-

his equals in age) and with a movement of the eye (in the case of those who were younger than he) ; (and then) bending the earth with huge army and lifting the sky higher up with the tumultuous boom of kettle-drums, he marched out slowly. (24)

Then, gradually, when the heroes of king Narasimha's army were busy making great preparations²²¹ (for the ensuing battle), the Cola king, who congratulated himself upon victories that he had gained over ordinary kings in the battle-fields, who was maddened²²² with extreme daring produced in him as a result of the middle of the earth²²³ made uneven by his slow-moving elephants, swift-going steeds and numerous files of foot soldiers and who was red with wrath desired to make a violent attack upon him (Narasimha)

Then some of the heroes of that king²²⁴ began to run about in the battle-field in a frenzy of anger. They covered the sky with banners, in the form of the unsheathed *pattisās*²²⁵ brandished again and again, and fixed obliquely on the flagpoles of victory in the form of the hastily lifted arms. They were constantly kindling, as it were, the fire in the form of their valour by means of (fans of) shields that were firmly held in their far-stretched²²⁶ left-hands and were incessantly being moved (to and fro). They were sifting, as it were, the heap of grain of their white fame, born of their distinctive

लक्तया प्रतिक्षणम् आत्मशौर्याशुशुक्षणि रंधुक्षयन्त इव, चिरन्तनाभ्या-
स-फलितानन्तविधायुध-शिक्षा-विशेष-वैचक्षण्य-जनित-विशद-यशो-धान्य-
राशिं विशोधयन्त इव च सन्दर्शन-लालसा-समेत-वृन्दारक-वृन्द-विमाना-
न्तराल-कन्दलित-प्रतिनिन्द-रभस-सन्तान-कठोरतर-द्वेडित-घोष - पाटित -
प्रकाश-दश-दिशातट-निराकुल-पर्यटद्-विविध-विरुद-यशोवाद-विशेषाः, रो-
षावेश-नैष्ठुर्य-दष्ट-निजोष्ठ-पुट-विस्पष्ट-सहज-धाष्ट्य-प्रतिष्ठाशा-निरोध-समे-
धमान-नानायोधन-रस-साधारण-समुन्नत-शिरोधराः, योधाः क्रोधानुरोधात्
प्राधावन् ।

प्रतीपवातप्रहतांशुकध्वजा

प्रचेलुरग्रे प्रसभानुधाविनाम् ।

प्रधावनाय प्रधनाद्भ्यङ्करात्

प्रचोदयन्तः किल पाणिसंज्ञया ॥ २५ ॥

प्रमदभरप्रकल्पितपरिप्लुतयः प्रधने

कतिचन रेजिरे करतलोहसितासिलताः ।

skill in (military) science of innumerable weapons that had borne their fruit after (their) long practice. They pierced the space²²⁷ with their loud war-cries, augmented by a quick succession of echoes, produced in the intervening spaces of aerial cars of crowds of gods, who had assembled, of their own accord, to watch (them). The multifarious²²⁸ eulogistic proclamations of their glory, intended to encourage them, widely reverberated upto the ends of the ten quarters. They were holding up their necks in keeping with their enthusiasm in battle, intestified by the obstruction offered to the full-play²²⁹ of their innate heroism, evinced by their lips bitten pitilessly in a fit of anger.

The flags, with their cloths being flapped by an opposite wind, went in front²³⁰ of (the warriors), who were speedily running after, (as if) urging (them) with gestures of their hands to run away from the terrible fight. (25)

Some (of the warriors), bounding forward in an excess of heroic ardour²³¹ and brandishing their swords, shone in the battle-field, as if they were hastening towards the wives

विबुधवधूजनाय वियति प्रतिपालयते

वरवरणोत्पलस्रजमिवार्पयितुं त्वरिताः ॥ २६ ॥

कुण्डलीकृतकोदण्डकुहरान्तर्गता भटाः ।

आदरादमरीभिः प्रागासन् क्रोडीकृता इव ॥ २७ ॥

अतर्ज्य-नमुचि-निर्मथित-नगर-निर्मलांशुमुखी-जन-नर्मानु-कूल-वर-
निर्माण-कर्मण-रजोगुणोन्मेष-समान-धर्मणा, निखिलास्त्र-वार्य-वार्य-वैर्यवनी-
पति-वर्य-निर्मर्याद-मद-दुर्योग-तिमिर-निर्यातन-चातुर्य-शौर्य-सूर्योदय-सान्ध्य-
राग-पर्यायेण बाहुबल-बहुविधोत्साह-साहस-दोहदोदाम-महाहव-वर-
सरोरुह-किसलय-सन्दोह-सन्देह-निर्वाहकेण रणाटोप-पाटलिम्ना वीराणां
वदनराजीवानि रराजिरे ।

विजयानक-निध्वान-श्रवण-विवर्धमान-सम्मद-समृद्धि-निरन्तर-स्पर्धाव-

of gods awaiting them in the sky, as if to offer lotus-flower garlands in token of choosing them as their husbands. (26)

Others, standing in between the cavities of bows, bent so as to form circles, (seemed) as if they had been embraced²³² in anticipation by the wives of gods through respect. (27)

The lotus-like faces of the heroes shone with the flush of a war-like enthusiasm, which was similar in nature to the manifestation of the quality of passion²³³ causing the moon-faced ladies of the city of the invincible Indra²³⁴ to use magic to create handsome (lit. 'fit for sport') husbands, which was exactly like the redness of the twilight²³⁵ at the rising of the sun of heroism capable of chasing the darkness in the form of the undesirable union of excessive pride with eminent hostile kings whose prowess could be counteracted (only) with all the missiles and which strengthened the impression that it was a heap of the petals of the lotus in the form of the great battle²³⁶ raging fiercely on account of strength of arm and various form of courage, daring, and ambition.

All of their limbs were covered with (lit. 'decorated') rows of bristling hair, which were, like rooms for emulations, incessantly increasing²³⁷ by the intensity of martial ardour

काशैरिव बहिः प्रकाशमानैः, समुच्चलद्धर्म-जल-निर्भर-सेक-सविशेष-
पोषित-साहस-रसाङ्कुर-संकाशैः, पुलकजालकैरलंकृतनिखिलाङ्गाः शात्रव-
दर्शनमात्र-सरभस-प्रस्थित-रोष-परुष-निर्भर्त्सनालाप-त्वरित-पदार्पण-संभ्र-
मेणेव कम्पमानाधरपुटाः, ससंभ्रमांसतटास्फालन-डम्बर-डम्भ-संभावनीय-
भुज-स्तम्भ-शिखरपेटकशय-गम्भीर-शौर्य-कुम्भीनस-विबोध-संभ्रमाः, निर्नि-
मेष-विस्तारित-वृत्तातिरक्त-नेत्रतया पुरस्तादवष्टब्ध-निस्तलारुण-फलकेन
ललाटतटी-घटित-स्फुट-तर-भ्रुकुटी-कपटोदस्त-कृपाणिका-समुद्भटेन कोपा-
टोपेनैव निर्भरमखिलान्निर्भेद्यन्तः समन्ततो ववल्गुः ।

उदग्र-समर-रसाक्रान्त-विक्रान्ताः प्रतिक्षणोन्मीलदुत्साह-सम्मद-
प्रवर्त्यमान-गात्रोदञ्चित-रोमाञ्च-सूचिकाञ्चल-च्छिद्रित-कञ्चुकतया समक्ष-

augmented by hearing the boom of war-drums, and shining outside, as it were, and which resembled sprouts of (the tree of) the heroic sentiment, carefully nurtured with water of springs in the form of the profusely flowing perspiration.²³⁸

Their lips were throbbing, as if with the agitation (produced in them) by (their) quick steps occasioned by (their using) harsh and abusive language owing to (their) anger generated suddenly at the mere sight of the enemy.

Their eagerness to arouse the serpent in the form of their great prowess, hidden in the box of their shoulders, could be inferred from the tumultuous noise²³⁹ of flapping the shoulders in great excitement.

They rushed on all sides²⁴⁰ violently ripping completely all (merely) with the excess of their anger, that was holding in front of it a circular, red-coloured shield in the form of (their) un-winking, dilated, round and extremely red²⁴¹ eyes; and was brandishing²⁴² a scimitar in the form of the clear frowns made on (their) foreheads. Their courage was coupled with their enthusiasm in the mighty battle.

By means of their armours, pierced through by points of needles in the form of the hair bristled on their bodies, (which were) being employed in the battle²⁴³ with courage, which was springing up (in them) every moment, they visibly manifested the inner apartments (in the form of

समर - मुख - बहुविध - वैचक्षण्य-दिदृक्षु-सर्वाङ्गीण-जयलक्ष्मी-नव-गवाक्ष-
कक्ष्यामपरोक्षयन्तः, सम्पराय-संभ्रममाण-सुभट-सन्नाह-समुन्नमित-पुलक-
धन्य-निज-कर्ण-मूल-निर्णीत-पर-राजन्य-सैन्य-जय-रमाभ्यर्णागमन-कर्णेजप-
सन्देश-वर्णावली-समाकर्णन-रसाः, सत्वर-नृत्यदलिक-पार्श्व-युग-दृश्यमानो-
न्मस्तक-युद्ध-कुतूहलोद्यमं विरोधि-मा-स्वतारभटीं प्रकटीचक्रुः ।

प्रत्यालीढनमत्क्षमातलमिलत्पाताललीनोरग-

त्राताश्वासिधनुर्धरध्वनिगलद्विध्वम्भरासन्धयः ।

प्रथन्तः शरपञ्जरं जयरमाकीरीविहारोचितं

धानुष्काः सचमत्क्रिया ववल्लिरे धैर्यं तु नैषां क्वचित् ॥२८॥

their bodies²⁴⁴), while the rows of windows (in the form of
bristles) constructed for the use of the goddess of victory,
desirous of watching the numerous feats of heroism²⁴⁵ per-
formed in the battle raging in front.

Their delight in listening to the words of reports²⁴⁶ of
spies about the approach of the goddess of victory of the
armies of the hostile kings was determined by their lovely²⁴⁷
ears, (covered) with the hair, bristled (on seeing) the prepara-
tion²⁴⁸ of great warriors bustling about (owing to excitement
of) the battle. Their noble²⁴⁹ and determined enthusiasm in
battle was being observed by the rapidly throbbing two sides
of their foreheads, and they courageously uttered heroic
war-cries.²⁵⁰

The bow-men rent asunder the joints of the earth by
means of the twangs of their bows and the echoes of (the
resounding) mountains,²⁵¹ (the twangs, etc.) that cheered up
packs of snakes concealed in the nether-world, which touched
the (lower) surface of the earth, bending down on account of
(their) *pratyālīḍha* posture²⁵²; prepared a cage of arrows,
suited to the sport of the female parrot in the form of the
goddess of victory, and moved about (*vavali*) (in the battle-
field) causing great astonishment, but never did their courage
waver (*vavali*).

समुन्मिषित-संमदभरोत्ताल-वैतालिक-लोक-समुद्घोषित-विविध-विरुद्ध-
वाद-मेदुर-जय-जीव-निस्वन-पुरःसर-निःसाण-रणित-श्रवण-सम-समयमेव
मिथःसंमुखीनतया चचाल सकलमपि तदुभयबलम् ।

ततः सरभसोदस्त-निशित-सृणि-प्रशस्त-हस्त-सन्नद्ध-स्कन्ध-पीठ-सुस्थित-
हस्तिपक-पदाग्र-मुहुस्ताडित-श्रोत्रमूलातिमात्र-विसृत्वर-सत्वर-गमन-महत्तर-
पदाग्र-समाक्रमणात्युग्र-कराग्रोदस्त-मुद्गर-जागृताहवाग्रह-महामद-वेतण्ड-
मण्डलानवरताहिण्ड-मान-चण्ड-मणिघण्टा-घणत्करणाकुण्ठतर-कण्ठ-गुहा-
वहमान-घोष-चण्डिम-पिचण्डिलः, शालिहोत्र-सूत्र-विशारद-सादिवर-पार्ष्णि-
स्पर्श-मात्र-विद्रवदशेष-वाजि-परिषदकलुष-हर्ष-ह्वेषित-घोष-विशेष-पोषितो-

Simultaneously with their hearing of the sound of war-
drums,²⁵³ that was preceded by shouts, such as 'Be ye
victorious !' 'May ye live long,' augmented by numerous
panegyrics loudly recited by bands of bards, shouting with
intense joy, springing up (in their hearts), both the armies
bodily advanced forward facing each other.

The Boom of War-Drums

Then, at that very moment, there arose the boom of
war-drums that exhibited, by its tumultuousness, the non-
duality of sound in the sky, in the quarters and on the
surface of the earth.

It (*i.e.*, the boom of war-drums) was augmented²⁵⁴ by
the intensity of trumpets, issuing out of caves in the form
of throats, resonant with the violent ringing of bells of herds
of elephants which were shedding rut profusely owing to the
passion for war awakened in them by the hammer-like
weapons, lifted up by the ends of their huge trunks, reaching
down to their broad, swift-going and massive toes : and of
which the ears were frequently struck with their toes by the
riders, who were seated comfortably on their broad and
mailed shoulders and were dextrously using sharp and
hastily uplifted goads.

Its intensification was strengthened by the extra-
ordinarily loud sound of neighing (born of) untainted joy²⁵⁵

न्मेषः चटुल-पटुतर-पर्यटन-प्रकटिताटोप-पाटित-वसुधा-तट-महाभट-पेट-
कारभटी-समुद्घाटित-क्ष्वेडित-प्रौढ-रटित-परिपाटी-समाटीकन-नाटित-का-
टवपाटवः समुद्गल-सैन्यद्वयान्तर-सम-समय-ताड्यमान-भेरी-पटह-काहल-
मर्दलानद्ध-ढक्का-मुरज-हुडुक्का-वेणु-मृदङ्ग-शृङ्ग-पूर्व-सर्व-वाद्य-निध्वान-भर-
समृद्धाङ्गः, संवर्त-समय-निवर्तित-तत्तत्तगिति-समुद्धत-नृत्त-क्रमाभियुक्त-
विधूतंसकरोत्तम्भित-परिवर्तमान-महत्तर-डमरु-निर्गतवर-डिमडिम-ध्वनित-
समृद्धि-पद्धत्यध्वनीनः ।

वृद्धश्रवः-पुरःसर-स्वर्धाम-प्रार्थित-पत्ररथाधिप-ध्वज-कर-तलोन्नद्ध-मन्थान-
वसुन्धराधर-मथ्यमान-दुग्ध-महाब्धि-मध्य-निबध्यमान-समुद्धत-निध्वान
वैदग्ध्य-समुद्धरण-सिद्धान्त-सन्नद्धः, शुम्भ-निशुम्भ-विजृम्भमाण-संरम्भ-
कुम्भिनीधर-संभेदन-दम्भोलि-धारायित-भुज-स्तम्भ-शाम्भवीकराम्भोरुह-

of troops of horses, galloping at the mere touch of heels of
eminent horse-men versed in the veterinary science.

It exhibited²⁵⁶ the excess of its harshness²⁵⁷ by working
along²⁵⁸ the method of heroically breaking open with loud
roars in the form of war-cries the box of eminent warriors,
who cleft as under the surface of the earth with their pride,
displayed by their graceful and smart march.

It was swelled by the tumult of all (the war-like)
musical instruments like *bherī*²⁵⁹ *paṭaha*, *kāhala*, *mardala*,
ānaddha, *dhakkā*, *muraja*, *huḍukkā*, *veṇu*, *mṛdaṅga* and *śṛṅga*
that were being sounded simultaneously in the midst of
both the armies.²⁶⁰

It was a traveller on the path of the swelling of the
ḍima-ḍima sound, proceeding from the huge juggler's drum
that was turned round and round and lifted up (in his) hand
by Śiva, engaged in the act²⁶¹ of the (*Tāṇḍava*) dance violent
on account of the *tat-tat-tak*²⁶² sound and performed²⁶³ at the
time of the periodical dissolution of the world.

It had determined²⁶⁴ to extirpate the excellence of
the tumultuous uproar²⁶⁵ proceeding from within the ocean
of milk, that was being churned²⁶⁶ by the (Mandara) moun-
tain, which (served as) the churning-rod²⁶⁷ and which was
held from above²⁶⁸ by the Garuḍa-bannered god²⁶⁹ (i. e.,

समुत्तम्भित-शार्ङ्ग-गंभीर-निनद-संभ्रमाहंभाव-संभावनावष्टम्भ-शुभदारम्भः
पुराण-घोणवर-घोर-घोणा-मुख-विनिर्गत-निर्घात-निर्घृण-चर्वर-घुर्घराव-
मुहुर्घटिति-दैर्घ्य-महार्घः, तीक्ष्णतर-नखर-प्रद्वेडन-विक्षोभित-हिरण्यकशिपु-
रक्षोवर-वक्षोऽन्तर-वीक्षण-रूक्ष-नृहर्षक्ष-कण्ठ-गुहाक्ष-क्ष्वेडित-ललित-वैच-
क्षण्य-लक्षण-विचक्षणः, दिवि दिक्षु क्षोणितले चान्तरिक्ष-गुणाद्वैतमेव
समक्षयन्, अक्षीणतया तत्क्षणमेव निःससार निःसाण-राणः, अनन्तर-
मरविन्द-भव-नन्देनानीत-सुधा-रस-गरिमाणं महती-रव-मधुरिमाणम्
अनभिनन्द्यात्यन्त-परुषाणामारवाणामाकर्णनाय मनागुन्मनायितमाहव-
पटह-जन्मनाम् ।

Viṣṇu) who had been implored by the denizens of heaven with Indra as their head.

It had made the auspicious commencement²⁷⁰ of eradicating the conception of egotism coupled with pride²⁷¹ in the deep boom of the bow, held in her lotus-like hands by Durgā, whose huge arms served as the edge of the thunder-bolt in cleaving the mountain of the increasing arrogance of Śumbha and Niśumbha.²⁷²

It was precious with the long and repeatedly produced²⁷³ hoarse and grating sound²⁷⁴ of hard strokes like that issuing from the tip of the terrible snout of the primaeval boar-king.²⁷⁵

It was dextrous²⁷⁶ in indicating the charming tumultuousness (Lit. 'skill'²⁷⁷) of the lion's roar, (issuing from the cave in the form of the throat of Nṛsiṃha) (grown) merciless²⁷⁸ on beholding the inside of the chest of the demon-king Hiraṇyakaśipu pierced through by iron-shafts in the form of (Nṛsiṃha's) extremely sharp claws.

Then, Nārada²⁷⁹ disregarding²⁸⁰ the sweetness of the notes of his lute *Mahatī* which (sweetness) had acquired the greatness (of the sweetness) of ambrosia, became a bit eager to hear the exceedingly harsh noises produced by war drums.²⁸¹

समन्ततो युगपदास्कन्दन्निव हरिदन्तराणि, निरुन्धन्निव वसुन्धरा-धर-
रन्ध्राणि, नि शेषमाचामन्निव विरोचन-मरीचिकाः कुक्षौ निक्षिपन्निवान्त-
रिक्षम्, उत्तम्भयन्निव विश्वम्भरावलयम्, विष्टम्भयन्निव पवन विजृम्भणम्,
संताडयन्निव प्राक-प्रत्यगादि-दिशा-स्थानानि, प्रस्थापयन्निव परापर-व्यव-
स्थाम्, नीलनिचोलो नभोमणिदर्पणस्य, कालायसधिष्ण्यं ककुब्ज-
दन्तिनाम्, नीली-जालपूरो नीललोहितपटानाम्, अन्धकारसन्तति-
रभिसृत्वर-सुर-मत्तकाशिनीनाम्, नेपथ्य-विशेषो निर्गतवर-कबन्ध-नर्तन-
विधीनाम्, अन्तर्गृहान्तरमखिलजन्तूनाम्, वज्रपञ्जरं वरंवर-सुभट-
व्यवसित-पतगानाम्, करीष-चूर्ण-राशिर्घन-यशः कलमानाम्, पङ्गमिव

The Column of Dust

(Along with it) there arose, on all sides, a column of dust, (raised by) both the armies. It was assailing, as it were, the intermediate spaces of the quarters all at once ; it was blocking up, as it were, the cavities of mountains ; it was draining, as it were, the rays of the sun to the last drop ; it was devouring, as it were, the sky ; it was lifting up, as it were, the terrestrial orb ; it was retarding, as it were, the movement of the wind ; it was dashing, as it were, against the regions of the east and other quarters ; and it was dismissing, as it were, all distinction of far and near.

It was a blue cover of the jewelled mirror in the form of the sky ; it was an iron cage for the elephants of the quarters²⁸² ; it was a mass of indigo-coloured water²⁸³ (to dye) purple coloured garments ; it was a mass of darkness for the celestial damsels going out to meet their lovers²⁸⁴ ; it was the special tiring-room for the dancing performances of the head-less trunks that were to appear (in the ensuing battle) ; it was the interior of the cellar for all²⁸⁵ the creature ; it was an adamantine cage for birds in the form of the efforts of eminent warriors, desiring²⁸⁶ for the boon (of victor) ; and it was a heap of powdered cow-dung for the rich harvest of the *kalama* rice in the form of the great fame (of the heroes).

मूकमिव, अन्धमिव, बधिरमिव, स्तब्धमिव, बद्धमिव, मुद्रितमिव, चित्रित-
मिव अखिलं लोकमक्रियाकर्माकलयन्ननीकयोरुभयोरुदियाय रेणुभरः ।

संख्याश्चर्यदिदृक्ष्येव हरितः सर्वाः समेत्यामिलन्
वीरोद्वाहवल्सुरीततिभराद्बध्ना व्यनंसीदिव ।

द्यामालिङ्गितुमुद्ययाविव मुदा धात्री खलापातनाद्
भारो मेऽद्य गमिष्यतीति परितः पांसूत्करैर्जृम्भते ॥२९॥

संग्रामाङ्गणसंचरज्जयरमासान्निध्यधूमोद्गमः
कीर्तिश्वेतगरुद्विहारविपिनं कीलालवर्षाम्बुदः ।

स्वःस्त्रीवीरविवाहसाक्षिसुमहाशौर्याग्निधूमच्छटा
संचक्राम ततः क्रमेण हरितां चक्रं रजःकन्दली ॥३०॥

It made all the people inactive,²⁸⁷ as if they had been crippled, struck dumb, blinded, deafened, paralysed, fettered, sealed, or painted.²⁸⁸

When the column of dust spread²⁸⁹ on all sides, all the quarters assembled together, as if through their desire to behold the wonderful²⁹⁰ fight, the sky bent down, as it were, under the weight of throngs of celestial damsels; and the earth thinking "I shall be relieved of my burden today as a result of the wicked being killed (in the battle-field)", joyfully sprang up, as it were, to embrace the heaven. (29)

Then, gradually, the column of smoke, pervaded the entire circle of quarters. It was a veritable ascending (column) of smoke (indicative of)²⁹¹ the proximity of the goddess of victory, strolling in the battle-field; it was a veritable pleasure-grove for the goose²⁹² in the form of the fame (to strut in); it was a veritable blood-shedding cloud, and it was a veritable column of smoke of the fire of great heroism, witnessing the marriage of celestial woman²⁹³ with heroes. (30)

नागा नागान्नैकगर्जातिरेकैरश्वानश्वा हर्षहेषाप्रकर्षैः ।

योधा योधान् युक्तभाषाविशेषैः प्रौढे रेणौ प्राहरन् स्वापरज्ञाः ॥३१॥

परस्पर-विविधायुध-प्रहार-पात्यमान-सुभट-गात्र-कन्दलिता परितः
प्रवहन्ती, रुधिर-स्रवन्ती, पवन-वशोद्गत-परागोत्करपरीततया परिण-
मदन्धकार-निबन्धिनीनां पन्थानमरुन्ध सान्ध्यरुचाम् ।

नासीरवीरतरवारिविदारितारि-

धारालघोररुधिरौघतरङ्गिणीभिः ।

दृष्यद्द्विपेन्द्रकरशीकरसान्द्रदान-

पाथोभरैरपि परागभरः शशाम ॥३२॥

समुद्धत-सुभट-त्रात-परस्पराभिपात-समय-समुदित-क्ष्वेडित-रटित-द्रुत-
मुख-समाहूत-पुरुहूत-पुर-शातोदरी-जात-लीलायित-जात-विविध-विलोकित-

The elephants recognized the elephants by their innumerable distinguishing trumpetings, the horses recognised the horses by their joyful loud neighings, and the warriors recognized the warriors by their special slogans; thus discriminating between their own people and those the of foe, they attacked one another in that dense column of dust. (31)

As a result of being filled with the storm of dust, blown by the wind, the stream of blood, emanating from the bodies of eminent warriors, who were being killed by one another with blows of numerous weapons, and flowing on all sides, surpassed²⁹⁴ the beauty of the (morning) twilight, the companion of the passing darkness.

(Ultimately) the column of dust subsided as a result of the torrential streams of the terrible flood of blood of enemies, slain with their swords by the champions of the vanguard, and as a result of the floods of ichor, mixed with sprays from the trunks of infuriated lordly elephants. (32)

THE FIGHT

(Then) there took place an extremely terrific fight²⁹⁵ which indicated the efforts for the construction of a new heaven suited to the newly (recruited) gods, by means of

विद्योतासिताम्बुजात-दाम-परिवीतोद्धत-कृपाणलता-दीधिति-धोरण-स्तम्भ-
शत-सूचित-प्रतिनवादितेय-भावोचित-नाकान्तर-निर्माणोद्यमम्, अन्धीकृत-
हरिदन्तराल-रजोन्धकार-निकर-सद्योजात-खद्योत-विद्योतमान-वल्गित-खाड्-
गिक-निर्गल-खड्गाखड्गि-पुद्गानुपुद्गि-तरङ्गित-स्फुलिङ्ग-दुर्लङ्घ्य-प्रताप-
शिखि-भयङ्करम्, सीमाधिक-परधामालोकन-सामाजिक-वैमानिक-वामालक-
विमुक्त-कल्पद्रुम-पुष्प-स्तवक-निष्पतित-पुष्पन्धय-पक्ष-पवन-तत्क्षण-कृत-
सन्धुक्षण-कोपाशुशुक्षणि-दुर्लङ्घ्य-साधु-धानुष्क-कर-परिष्क्रियायित-चाप-
चक्र-निर्गत्वर-विशिख-निचय-खचिताङ्ग-वीर-वर-वर्ग-समुद्घाटित-दुर्ललि-
तशल्य-मृग-समुल्लसन् प्रचण्ड-मद-कण्डूल-भुजदण्ड-वीर-प्रकाण्ड-करत-
लाहिण्डित-मण्डलाग्र-खण्डित-सपत्न-षण्ड-भेदित-मार्तण्ड-साक्षात्कृतान्त-

hundreds of portals and columns in the form of rays of swords, raised up and wrapped in blue-lotus wreaths in the form of flashes of sportive glances, cast in numerous ways by troops of slender-waisted damsels of Indra's city, summoned to the (battle-field by heroes) with their war-cries, shouts, rushing forward and other similar acts performed when hosts of furious warriors rushed against one another.

It was horrible with the fire of (their) glory, inviolable²⁹⁶ on account of sparks, flying about in the battle in which warriors²⁹⁷ who were moving about were recklessly striking one another with swords and arrows, and sparkling like fire-flies²⁹⁸ recently born in the vicinity of the darkness of the dust, darkening the intermediate spaces of the quarters.²⁹⁹

In it the beauty of domestic³⁰⁰ porcupines³⁰¹ was displayed by hosts of eminent warriors with their bodies studded with innumerable arrows, discharged from the circle of bows, serving as ornaments for the hands of skilled bowmen, who were terrible to look at³⁰² with their fire of anger, fanned into flame that very moment by the breeze of wings of bees dropping from clusters of flowers, of the desire-granting tree, fallen from the tresses of the assembly of wives of gods, watching (the display of) the infinite and supreme prowess (of the heroes).

रित-सौधोपलक्ष्य-सहस्राक्ष-सरसिजाक्षी-रण-निरीक्षण-कनक-गवाक्ष-वैचक्ष-
प्यम्, अक्षीण-विजयलक्ष्मी-पण-जिघृक्षया लक्षित-लगुडाक्ष-विक्षेपैः,
नृपति-लक्षैः, परस्परमूरीकृत-योध-शारी-निपात-कौतुकम्, कबन्ध-नर्तना-
नुकूल-फालित-नरकपाल-युगलताल-रवोत्ताल-वेताल-बहल-हलाहलि-काकल-
कल-परिहृत-रोदनभूत-राज-बालकम्, सरसतर-रसास्वादन-गर्धन-गृध्र-मिथु-
नचञ्चल-चञ्चु-संदिशिकाञ्चल-समुद्धृतान्त्र-मालिकान्तर-लम्बमान-मानव-क-
लेवर-तनुतर-दोला-मञ्चकान्तरालाधिरोपित-बालकोपलालन-लोल-नीलाक्ष-का-
कोलिका-गानाकर्णन-रसावमानित-रुधिर-पानावधान-यातु-धानम्, आकृष्ट-
गरिष्ठ-वेतण्ड-मण्डलाभिः, निपतित-चर्म-वितति-निर्मित-कूर्मसाधर्म्याभिः,

The splendour of a golden window, for Indrāṇi³⁰³ to watch the fight from and belonging to (her) invisible palace, was manifestly seen in the solar orb, pierced by the host of foes,³⁰⁴ slain with scimitars brandished in the hands of eminent heroes. whose, mighty arms were itching with fierce martial vigour.

In it the game of throwing chessmen³⁰⁵ in the form of soldiers was being played by lacs of kings, who were watching the throw of the dice of clubs with the desire³⁰⁶ of winning the stake in the form of the imperishable goddess of victory.

In it the cries of children of the king of ghosts were drowned in the loud tumultuous uproar³⁰⁷ of the vampires shouting at top of their voices and by the jingle of cymbals in the form of pairs of broken human-skulls, which constituted a fitting accompaniment to the dance of headless trunks. In it the evil-spirits had set aside³⁰⁸ their desire of drinking blood as a result of their delight in hearing the songs of the dark-eyed³⁰⁹ kalolikas, dextrous in fondling the child placed on the seat inside the tiny swing³¹⁰ in the form of the human corpse suspended in the midst of coils of intestines drawn out by the ends³¹¹ of forceps in the form of the moving beaks of the vulture-couple, greedy for eating³¹² the blood-dripping flesh.

It was a veritable mighty ocean of the glory of illustrious warriors whose seraglios were constantly being replenished

विभ्रष्ट-पट्टिशारित्र-हस्त-रात्रिचर-कुमारक-केलि-चाल्य-मानानेकप-गात्र-यान-पात्राभिः, अतितुमुल-कल-कल-बहलित-लहरि-वेगाभिरापगाभिरसृङ्म-यीभिरनवरत समेधमानावरोध-महायोध-यशः-पयोधि-वरम्, कान्तारमिव खड्गिकुलपरिवृतम् अमरोद्यानमिव आविष्कृतकल्पागमाटोपम् अतलमिव अनन्तबलिशोभितं पयोधिसलिलमिव प्रकटितभङ्गोदयं वसन्तदिनमिव वितीर्णसुकरवीरसौमनस्यं वर्षागममिव वर्धिताप्सरोवरलाभं स्वयंयर-भवा-नाङ्गणं सुराङ्गनानां सुकृत-परिणामः शूरागाम् आहार-मण्ड-पमनीहार-कर-कुमारकस्य क्रीडावनं कीर्ति-लतिकानां जनन-सदनं जयेन्द्रियाया

with rivers of blood, which had attracted herds of huge elephants,³¹³ in which the resemblance of tortoises had been produced by a multitude of shields fallen from (the hands of warriors), in which boats of bodies of elephants were being rowed in sport by young night-rangers, (holding) oars of broken spears³¹⁴ in their hands, and in which surging waves were flowing fast with tumultuous noise.³¹⁵

It was crowded with hosts of swordsmen (*khadgi-kula-parivrttam*)³¹⁶ like a forest, which teams with packs of rhinoceroses. It manifested the great noise of the advent of the periodical dissolution of the world (*āviṣkṛta-kalpa-āgama-ūṭopam*) like the heavenly garden, which displays the sublimity of the desire-granting tree. It was embellished with innumerable heroes (*anantabali-śobhitam*) like the nether-world, which adorned with Śeṣanāga and king Bali. It displayed defeat and victory (*prakṛtita-bhaṅga-udayam*) like the sea-water which displays the rising of waves. It easily afforded joy to the brave (*vitīrṇa-sukara-vīra-saumanasyam*) like a vernal day, which makes an offering of excellent oleander flowers (to the glory of the garden). It helped³¹⁷ celestial nymphs in obtaining (suitable) husbands (*vardhita-apsaras-vara-lābham*) like the advent of the rainy season, which helps in finding ponds full of water (everywhere).

It was the courtyard of the palace for marriage by self-choice for the celestial damsels, it was the fruit of righteous deeds³¹⁸ for the brave ; it was the dining hall of Yama³¹⁹ ;

निकष-शिला पौरुषकनकस्य दुर्मद-पद-संहरणोपबृंहित-सिंह-नाद-भञ्जित-
रोदसी-शृङ्गाटकम् अतिभयङ्करं संगरमभूत् ।

व्यूहावुभौ तौ विहितोरुषोभौ वितेनतुर्विग्रहमाग्रहेण ।

संवर्त्तनिःसीमसमीरवेगसंघट्ट्यमानाविव सानुमन्तौ ॥ ३३ ॥

परिवहृत्क्षतजौघपतच्चभूभटभुजोरुषदावयवा मही ।

ततदवाग्निगलत्तरुशाखिकाप्रसवपर्णफलेव वनी बभौ ॥ ३४ ॥

निशिततर-कृपाण-निकृत्त-हास्तिक-मस्तक-विस्त्रस्त-मौक्तिक-जाल-पाण्ड-
र-तण्डुल-भरितानि, कालायस-शिरस्त्रपात्राणि, प्रत्यग्र-तरस-खण्डाङ्गार-
संगतायां नैस्त्रिशिक-पात्र-प्रघटिताङ्गार-धान्यामधिरोप्य मुखार्पित-विस्फु-
ल्युगडाखण्ड-नलक-मुख-वहमानैः पवमानैः, पातित-सैन्धव-जंघा-काण्डेन्धनं

it was the pleasure-grove for the tender creepers of fame ; it was the lying-in-chamber for the goddess of victory ; it was the touchstone³²⁰ for the gold (in the form) of manliness, and it had shattered the cross-roads of heaven and earth with war-cries, swelled to crush excessive pride.

Both the armies, making a tumultuous noise, resolutely fought each other, as if they were two mountains, striking against each other (being impelled) by the immense force of the wind of dissolution. (33)

The earth, (strewn with) arms, thighs, feet and other limbs of heroes of (both) the armies, falling in the flowing flood of blood,³²¹ shone like a forest (strewn with) branches, flowers, leaves and fruits³²² of trees, dropping in the raging forest conflagration³²³. (34)

The daughters³²⁴ of night-rangers placed the pots in the form of iron helmets, full of white rice of a collection of pearls fallen from the frontal globes of elephants, cut down by extremely sharp swords, on the char-coal-burners-with-pots-on in the form of swordsmen. These burners contained live char coal in the shape of pieces of fresh flesh. And then, by means of winds issuing out of the mouths of blow-pipes of the fallen portions of elephant-trunks, which they (*i. e.* the daughters of night-rangers) had put to their mouths, they kindled the fuel

प्रज्वलयन्त्यो रजनिचर-कुमारिका बालिकोचित-पाक-केलिकामाकलयन् ।
 प्रत्यग्र-रक्तपान-समुद्रिक्त-प्रमत्त-लीला-लोक-वेताल-बालक-हस्ततल-प्रतिक्ष-
 णोत्क्षिप्यमाण-प्रशस्त-योध-वर-मस्तक-मध्यान्तराल-समिन्धन-प्रवृत्त-निम्ना-
 नुसन्धान-पर-कबन्ध-सन्ततिरन्धकान्तक-वर-गर्व-मन्थर-दशकन्धर-भूमिका-
 मन्वकार्षीत् ।

कोपाटोपाच्चोलभूपालको दुष्प्रापानेकानेकपानीकप्रार्थः ।

आगाद्वेगादभ्यमित्रं जिगीषुश्छागौ साकं केसरीन्द्रं करीव ॥ ३५ ॥

दन्ताञ्चल-सन्दानित-कुन्ताः, समुदण्ड-शुण्डाकाण्ड-परिहिण्डमान-परिघ-
 दण्डाः, घण्टा-घणात्करोपबृंहित-वृंहित-खोपसंहताम्बुधर-रंहसः, वीर-

in the form of the long shanks of horses that had been cut down ; and amused themselves with the sport of cooking that becomes young girls. (In the fight) rows of headless trunks, tending to ascend and engaged in filling up gaps between the heads of eminent warriors³²⁵ constantly being tossed up with their hands by the goblin-boys, sportively watching (the spectacle) and excessively intoxicated by drinking fresh blood, imitated the role of Rāvaṇa,³²⁶ moving slowly on account of the pride³²⁷ of having received a boon from the destroyer of Andhaka (i. e. Śiva).

On account of the intensity of his wrath, the Cola king,³²⁸ accompanied by an army of rare elephants³²⁹ and desirous of gaining a victory,³³⁰ violently rushed towards his foe, just as an elephant, accompanied by he-goats, rushes towards a lion.³³¹

(35)

The scent-elephants (of the Cola king) had lances tied to the tips of their tusks. Their terrific and huge trunks eclipsed massive bolts.³³² They had annulled the speed (of the rumbling) of the clouds by means of the noise of their trumpetings,³³³ augmented by the jingle of bells. They were occupying the foremost position in the battle-field,³³⁴ glorified (Lit. 'kindled') by the heroic sentiment. They had flooded the earth with (the water of) canals of the continuously flowing streams of ichor and their bodies were like summits of the walking mountain³³⁵ of collyrium.

रस-समिद्ध-समिद्धर-समुद्धुराः, गन्धसिन्धुराः मद-धारा धोरणी-सारणी-
प्लावित-वसुन्धराः, संचर-चुञ्चुवराञ्जन-गिरि-कूट-संघाटाः, संगरकेलिसरः
प्रविश्य मृणाल-काण्डानीव बाहुदण्डानुन्मूलयन्तः, घन-तरोरु-काण्डैरम्भा-
स्तम्भ-सम्भावनामुत्तमभयन्तः, क्रोध-रस-पुष्कल-वदन-पुष्कराणि पुष्कराग्नेण
निष्करुणं निष्पीडयन्तः, वीर-वर-धैर्य-वारि-पूरमाविलयन्तः सरभसं मांस-
भेदो मस्तिष्क-पक्व-शेषमकुर्वन् ।

विपक्षवक्षोनिहितैकपादैः शिरांसि दूरं चरणान्तरेण ।

सर्त्क्षिपद्भिः सरयं गजेन्द्रैः कृतानि किं कन्दुकखेलनानि ॥ ३६ ॥

रणमहितलपात्रे कालरात्र्या प्रभोकत्र्या

परिहितपरिषेकप्रक्रियां स्मारयन्तः ।

पदयुगलगृहीतान् भ्रामयन्ति स्म तूर्णं

वमदुरुधिरौघान् वैरिवीरान् कराग्रैः ॥ ३७ ॥

वेतण्डेनो

वाहमेकं

कराग्राद्

विक्षिप्याभाद्वयोस्मिन् दन्तेन भिन्दन् ।

Having entered the pleasure-pond,³³⁶ in the form of the battle-field, they uprooted the huge arms (of warriors) like so many lotus-stalks³³⁷ produced the impression of the trunks of plantain trees by their massive and huge thighs³³⁸; mercilessly squeezed the lotuses in the form of the faces (of warriors), full³³⁹ of the sentiment of anger, with the foreparts of their trunks; made turbid the flood of water in the form of the courage of eminent heroes; (and thus) quickly reduced (the pleasure-pond of the battle-field) to the mud of flesh, fat and brain.

Were the lordly elephants, which had placed³⁴⁰ their one foot on the chests of enemies and were impetuously throwing far their heads with another, playing there with balls ?³⁴¹ (36)

They quickly whirled the hostile warriors, vomiting large quantities of blood and caught (them) by both the feet, with the fore-parts of their trunks; thus reminding one of the circle of water,³⁴² drawn by Yama's sister, partaking of a meal in the vessel of the battle-field. (37)

A lordly elephant³⁴³ threw up a horse to the sky with the fore-part of its trunk and then rent it there with its tusk; and

विध्यन्नूर्ध्वं विश्रमेणैव वीरो
वेगोत्क्षिप्तं नालिकेरं कुठार्या ॥ ३८ ॥

निपात्योर्न्या किञ्चिन्निजपदकुलाक्रान्तचरणं
करे धृत्वान्याङ्घ्रिं कटुचटुचटात्कारमुखरम् ।

प्रचण्डो वेतण्डः प्रसहमवकर्षणं विरुरुचे
जरासन्धं भिन्दन् रणभुवि मरुन्नन्दन इव ॥ ३९ ॥

भीतं प्रमीतं समरादपेतं वीतंसमध्ये किल चेष्टमानम् ।

चैतन्यशून्यं सकलं स्वसैन्यं त्रातुं नृसिंहस्तरसाऽऽजगाम ॥ ४० ॥

आरुह्य स्वयमपि हस्तिनं महान्तं
सन्नद्धः सपदि स एष राजसिंहः ।

हस्ताग्रस्फुरदसिरभ्यगादरातीन्
आश्वास्य स्वबलममर्षयोगमात्रात् ॥ ४१ ॥

thus shone like a hero who gracefully rips open with an axe a coconut, (which he has) forcefully thrown up, while it is yet in the air.³⁴⁴ (38)

A furious elephant threw on the ground a certain³⁴⁵ (hostile hero), whose one foot was trampled under its feet, caught his other foot with its trunk and pulled it violently producing a loud and harsh crackling sound, and thus shone in the battle-field like Vāyu's son (i. e. Bhīmasena), rending asunder Jarāsandha.³⁴⁶ (39)

NARASIMHA'S ARRIVAL

Nṛsiṃha hastily³⁴⁷ arrived to rescue his entire army that had been frightened, had been killed, had fled from the battle, was surrounded (by the hostile army), was struggling in the thick of the fight and was dispirited. (40)

This same lion among kings equipped himself (for the battle) immediately, mounted a huge elephant, encouraged his army simply (by showing his) wrath, and then with a sword glittering in his fore-hand pushed on the hostile army. (41)

अभ्येत्य चिरात्त-गर्जितमूर्ध्वोदस्त-मस्तकतया समस्तमपि नभस्तटं युगपदापिवतेव कुञ्जरेन्द्रेण कुपित-कुण्डलि-वरोदण्डया शुण्डया कुलिश-कर्कश-निशितान्तेन दन्तेन, चालित-वसुमतीचक्रैश्चरण-चक्रैः दण्डधर-भुज-काण्डाभिधेन बालधिना निर्जित-निर्घात-समुत्करेण मुद्गरेण च विभञ्जित-कौन्तिक-सञ्चयम्, विवशित-प्रासिकम्, विरत-निखिल-पारश्वधिकम्, विनिष्कासित-धानुष्कम्, निषूदित-निषादि-वरं निर्वाहित-सादि-गणं निर्मथित-चार्मिकं निर्गलदान्त्र-मौद्गरिकं नियन्त्रित-वैजयन्तिकं निष्पीडित-घोटकं निर्गन्धित-सिन्धुरम्, निखिलमपि तदनीकं निरवशेषमकार्षीत् ।

प्रथमशिखरवर्त्ती वि० रत्न इव महस्ततिभिस्तमस्तोमं महाहस्तिवरमस्त-कगतो विशिखस्तवकैः समस्तमपि शात्रवबलं विद्राव्य स पार्थिववरः, सम्मु-

Arriving (there) on a lordly elephant, which with its head thrown up appeared to be drinking up at a gulp the entire sky that had long held back the (echoes of its) trumpe-tings,³⁴⁸ he exterminated³⁴⁹ the entire (Cola) army with the elephant's trunk, furious like an enraged huge serpent,³⁵⁰ with its tusks, hard and keen-edged like thunder-bolt,³⁵¹ with its feet that shook the globe, with its tail³⁵² that resembled mighty arm of the god of Death and with its mallet that warded off numerous blows, so that squadrons of spear-men were broken, (so that) platoons of lancers were incapacitated,³⁵³ (so that) the whole companies of halberdiers were slain,³⁵⁴ (so that) battalions of archers were driven away, (so that) the expert elephant drivers were killed³⁵⁵ (so that) horse-men were annihilated, (so that) shield-bearers were crushed,³⁵⁶ (so that) mallet-bearers were eviscerated,³⁵⁷ (so that) flag-bearers were captured, (so that) horses were tortured and (so that) elephants were deprived of their 'scent' (of icher).

NARASIMHA ATTACKS THE COLA KING

He, the foremost among kings, sitting on the excellent forehead of his lordly elephant,³⁵⁸ routed the entire hostile army with showers of his arrows, just as the sun, stationed on (the Eastern mountain)³⁵⁹ chases the mass of darkness³⁶⁰ with

खीनतया समापतन्तं समन्ततो वाणसन्ततिं वर्षन्तं चोलनरेन्द्रमन्तकान्तक
इव जलन्धरं रघुकुलधुरन्धर इव पङ्क्तिकन्धरं सरभसमभिजगाम ।

अन्यूनमन्यूदयदुर्निरीक्षा-

वन्योन्यजन्योन्नतिवादलोलौ ।

प्रकृष्टमाप्तुं प्रतिचक्रतुस्ता-

वदृष्टपूर्वैरखिलास्त्रमार्गैः ॥ ४२ ॥

हस्तेन हस्तमवकृष्य रदौ रदाभ्यां

संघट्य निष्ठुरहतिस्फुरितस्फुलिङ्गम् ।

घण्टानिनादमुखरौ करिणौ तदीयौ

चण्डाहवक्रमचमत्करणं व्यधत्ताम् ॥ ४३ ॥

घण्टाघणनिकणत्कनकघण्टमकुण्ठपद-

क्रममयतस्तदीयकरिणः पृथुकुम्भतटे ।

floods of its light ; and then violently attacked the Cola king, who was rushing towards³⁶¹ him and was showering a volley of arrows all round, just as the vanquisher of Andhaka³⁶² (i. e. Śiva) attacked Jalandhara,³⁶³ or Rāmacandra, Rāvaṇa.

Both of them, terrible to look at as a result of the appearance of excessive wrath in them, and eager to claim victory in the duel, resisted each other by unprecedented methods of wielding all missiles in order to secure superiority³⁶⁴ (over the other opponent). (42)

Pulling each other's trunk with their trunks and striking each other's tusks with their tusks,³⁶⁵ so that sparks flew out by their hard impact, the elephants of the two (kings), resonant with the ringing of bells presented³⁶⁶ a fine spectacle³⁶⁷ of the progress of the fierce fight. (43)

Just as Guha³⁶⁸ discharged his weapon called Śakti against the Krauñca mountain,³⁶⁹ even so did he (Nara-simha) speedily hurt³⁷⁰ his spear, that could terminate the life of by-standers and could pierce the body, against the

गुह इव कौञ्चशैलभुवि शक्तिमत्तिवरया

व्यमुचत कुन्तमन्तिकचरान्तकमान्तरगम् ॥४४॥

तदा कुन्त-सन्ताडन-च्छिद्रित-हस्ति-मस्तकोदित्वरीसमौक्तिक-रक्त-झरी
तारानुवन्धिनी संध्येव चोलेन्द्र-भुज-प्रताप-गभस्तिमदस्तमय-समयं स्वय-
मनक्षरमाचचक्षे । तदा किञ्चिदाकुञ्चित-जानुयुगम् अचलचल-पुष्करम्
अनुन्मीलितलोचनम् अनवगताङ्कुश-सूचनम् अंसकमवनमयति हस्तिपताव-
परावतार-नरसिंहो नरसिंहभूपालश्चोलेन्द्रं कञ्चुकिनमिव वैनेतेयः कुञ्जरमिव
पञ्चमुखः सारङ्गमिव चित्राङ्गो जीवग्राहं जग्राह ।

तस्मिन् क्षणे तस्य चमूसमूहस्तत्रास कुत्रापि पदं न लब्ध्वा ।

प्रचण्डवाताहतपद्मपत्रपारिप्लवाम्भःकणिकाप्रकारः

॥ ४५ ॥

broad frontal globe of his (*i. e.* Cola king's) elephant which was advancing with its gait unchecked³⁷¹ and whose golden bells were producing a ding-dong sound (44)

Then, like the evening twilight carrying stars in its train,³⁷² the torrent of blood, intermixed with pearls, and emanating from the forehead of the elephant, pierced with the hard blows of the spear, announced without (the help of) words, the time of the setting of the sun in the form of the glory of the Cola king's arms.

Then, when that lordly elephant bent its shoulders,³⁷³ so that its two knees were contracted a little, its trunk that used to move about (constantly) was motionless, its eyes were closed, and it disregarded the indication of the goad, king Narasimha, who was as if incarnation of Nrsimha, captured the Cola king alive just as Garuḍa does a snake,³⁷⁴ a lion, an elephant, or a leopard, an antelope.

CONCLUSION OF THE BATTLE

At that very moment the hosts of his (Cola king's) army failing to stand their ground anywhere, scattered like water-drops,³⁷⁵ trembling on a lotus-leaf, buffeted by a fierce gust of wind. (45)

गृहीतमात्रे युधि चोलभूषे कृपानिधिः श्रीनरसिंहदेवः ।

स तां न्यषेधत् समरात्स्वसेनां सतां प्रसादः सहजो न रोषः ॥ ४६ ॥

तदनुकराल-करवाल-दलित-महाबल-कुम्भ-मूलोत्कूल-समुल्लितालीन-वि-
मल-मौक्तिक-जाल-लीला-वाचालेन अति-मानुष-पौरुषोन्मेष-तोषित-दिविष-
दभिवृष्ट-कुसुमवर्ष-विसृत-मधुरसविशेष-शेमुषी-पुषा सविध-गत-विविध-वि-
रुद-बल-निशमन-कन्दलदान्तर-स्मितानन्दाङ्कुर-नन्दनीयेन निदाघ-जल-वि-
न्दु-निकरेण, तारकित-वदन-चन्द्रः समर-रमा-समागम-प्रत्युद्गमायेव
समुद्गतपुलकोत्करः परिश्रमापनिनीषु-निज-श्री-कर-सरस-चालित-लीला-
सरोरुह-पराग-विसरैरिव रजोनिकरैः धूसरित-कपोलदेशः हर्ष-भर-परिपोष-
विवृटित-तनुत्रान्तर-दृश्यमान-धर्मित-गात्र-विम्बित-नैकटिकानेक-लोकतया
प्रदर्शित-विश्वरूप इव विश्वम्भरः विगत-संरम्भतया निष्कम्प इव महाम्भो-

As soon as the Cola king was captured in the battle, the glorious emperor Narasimha,³⁷⁶ who was a veritable ocean of compassion, stopped his brave army from continuing the fight. (For indeed) the inborn quality of the good is graciousness and not wrath. (46)

Immediately after, the king (*i. e.* Narasimha) entered his (*i. e.* Cola king's) capital.³⁷⁷ His moon-like face was bespangled with³⁷⁸ a mass of the drops of perspiration, which bore close resemblance³⁷⁹ to bright pearls, concealed in and forced out³⁸⁰ of the borders of the lower part of the frontal globes of the rutting elephants³⁸¹ broken with terrible swords: which strengthened the impression that it was a unique honey-juice³⁸² exuding from the showers of flowers poured down [by the gods, gratified by his display of super-human valour; and which was delightful like the sprouts of joy and inward smiles,³⁸³ produced on hearing various kinds of numerous³⁸⁴ eulogistic cries raised by by-standers. He was covered with a mass of hair of the body, bristled, as if to accord a reception³⁸⁵ to the goddess of war at her arrival. His temples were grey with a heap of dust, which was, as if the heap of pollen of toy-lotuses, affectionately waved with her hands by (his own) royal glory, desirous³⁸⁶ of removing his fatigue. He, by reason of crowds of people, who were

राशिः विश्वम्भरा-वरः विरत-सांपराययाऽपि विजयोदयविजृम्भिताधिक-
संभ्रमया वरूथिन्या पाथोरुहाधीश इवाभीषुपरम्परया प्रकाशमानः प्रविवेश
तदानीमेव तदीयराजधानीम् ।

अथावगत्य वार्तामिमामुत्त्रास-भय-समुताम्यदाशयस्तदानीमेव हित्वा
समस्तापत्य-कलत्रामात्य-भृत्य-धरित्र्यादिक-वस्तुजातं 'कुत्राधुना परित्रातु-
मसून् विद्रवामी'ति कर्तव्यं किमप्यविदित्वा विमुक्त इव निरुद्ध इव विप्र-
लब्ध इव विप्रलब्ध इव वर्तमानो मरुवप्र-पाकशासनो निपत्य समुद्र-तीर-
मध्ये कुत्राप्यदुद्रुवत् । तदनु विहस्य नरसिंहमहेश्वरः प्रविश्य मधुरापुरीं
तत्रत्यनृपोपदीकृत-समस्त-वस्तुजातः रामेश्वर-प्रणिनंसया सेतुमार्गेण
निर्जगाम ।

निर्गच्छन्ननन्त-सरणि-लङ्घन-जङ्घाल-तरङ्ग-तुरङ्गम-संघात-निरङ्कुश-
गमन-भङ्गि-घाटक-हाटक-कशा-विशारद-समीर-वशोन्निद्र-विद्रुमलता-वितान-
म्, अभङ्गर-रसोत्तरङ्गित-गङ्गादि-मापगाङ्गना-समालिङ्गन-शृङ्गार-पुङ्खानु-
पुङ्ख-पुलकाङ्कर-शङ्काकर-बुद्बुद-न्यर्बुदम्, आकाशतल-लेहि-नौ-कान्तार-कू-

standing near him, being reflected in his perspiring body, visible from within the coat of mail, broken³⁸⁷ by the swelling of his body through joy, could be compared to Viṣṇu, manifesting his *Viśvarūpa* (i. e. a form representing all creatures). His anger having subsided,³⁸⁸ he was like a mighty ocean, calm by cessation of agitation. He was radiant with his army³⁸⁹ full of stir and bustle arising from the attainment of victory although the battle was over, just as the Sun³⁹⁰ shines with the series of its rays.

KING MARUVA FLEES TO THE SEA-COAST

When king Maruva³⁹¹ learnt this news, his heart was greatly agitated by intense fear and alarm.³⁹² He renounced, then and there, the entire aggregate of things such as children, wife, ministers, attendants and kingdom, and being at a loss to understand whither to flee, to save his skin and bewildered (Lit. 'behaving') like one set at liberty (after a long confinement)³⁹³ or like one restrained, or like one duped, he fled somewhere to the sea-coast.

पकाञ्चल-पताका-निभादाकारित-पाकाहितैरिव मैनाकादिभिरचलैराकाङ्क्षित-
निवासम्, उपरि-निरस्त-शीकर-स्तोम-निस्तल-मुक्ताफल-विकरण-व्यस्त-मुख-
शुक्ति-पुट-प्रशस्तैः अम्बु-स्तम्बेरम-हस्तोन्मूलित-विस्तृत-पुण्डरीक-स्तवकानु-
कार-निरायस्तैः अनल्प-मथन-प्रकार-पारिप्लव-कल्पपादप-विभ्रष्ट-पुष्ट-कलि-
का-विकल्पैः, निज-नदराजपद-समुत्तेजन-कार्मण-निर्मल-चामर-सधर्ममिः
वरुण-गृह-वितान-दुकूलैः वनमालि-शयन-कुलैः, तन्नाभि-विधि-मरालैः
फेनजालैरलङ्कृतम् ।

स्वर्लोक-सरणी-समुल्लोल-पृथुल-कल्लोल-निकर-वेग-समाघात-विशकलित-
गगन-विमान-गलित-चक्र-चक्रवाल-तर्कणीयैः अमल-पुष्कर-बिम्बित-पुष्कर-

NARASIMHA ENTERS MADHURĀ AND PROCEEDS TO RĀMEŚVARA

Subsequently, laughing (at Maruva's cowardice), the emperor Narasimha entered the town of Madhurā³⁹⁴ and was presented with the entire wealth (of the country) by the ruler of that place. And (then) with a desire to make an obeisance to god Rāmeśvara, he set out along the path (leading) to the bridge.

DESCRIPTION OF THE SEA

While going there he saw the sea,³⁹⁵ which contained extensive coral reefs opened to view by the breeze, expert in wielding the golden whip, causing the free paces of horses in the form of waves swiftly traversing its endless paths.

It (*i. e.* the sea) was teeming³⁹⁶ with innumerable bubbles giving the impression of a medley³⁹⁷ of the hair of the body bristling owing to its passionate desire to embrace ladies in the form of the Ganges and other rivers³⁹⁸ agitated with irresistible (Lit. 'imperishable') *rasa* (water ; love).³⁹⁹

Maināka and other mountains longed to reside in it and were challenging⁴⁰⁰ the enemy of Pākāśāsana (*i. e.* Indra), as if under the pretext of flags, (hoisted) on the tops of sky-licking bamboo masts⁴⁰¹ of boats. It was adorned with masses of foam, that were beautiful like pearl oysters with

चर-चक्रपाद-चरणग्रचक्र-चतुरिम-निष्कासिभिः कृत्रिम-मणि-पत्रिका-वि-
वाह-पक्त्रिम-कुतुक-सलिलराज-पुत्रिका-जन-निवर्तित-नीराजन-वर्धमान-नि-
कर-मध्य-विनिर्धारणीयैः, समुत्कटमहोर्मिघटाधाराटनिषादि-जल-मानुष-बटु-
झाट-करपुटाढौकित-वेत्र-घटित-खेटक-पेटक-पाटव-विघाटकैः, वाडव-कृपीट-
जात-हेति-कोटि-वेधादिव-गाढ-तर-रूढ-कालिमभिः सेतु-विरचनावकाश-मा-
न्य-दर्शनाकुण्ठतर-कोप-दशकण्ठ-दमन-वाधूका-विशिख-विखण्डित-सलिल-
कुण्डलि-कुल-फणा-मण्डल-फलक-साधर्म्य-फलित-नर्मभिः कूर्मसमूहैः समु-
न्मीलित-चकित-महोर्मिकम् अम्बुपान-करम्बितादर-कालाम्बुवाह-विजृम्भित-

mouths gaping on account of the scattering⁴⁰² of round pearls in the form of showers of spray which were shot up ; that were assiduously imitating huge clusters of white lotuses, uprooted by the trunks of water-elephants ; that closely resembled⁴⁰³ fully developed buds, dropping from the desire-granting tree, (still) whirling with (the momentum of) the forcible methods of churning (the ocean of milk⁴⁰⁴) ; that were similar in nature to white chowries, justifying⁴⁰⁵ its title of 'the king of rivers' ; that were veritable silken cloths of the canopies of Varuṇa's⁴⁰⁶ mansion ; that constituted a series of Viṣṇu's conches ; and that were the swans, (the vehicles) of Brahmā, residing in his (Viṣṇu's) navel.

Its high and trembling waves were swelled by shoals of tortoises which could be supposed to be multitudes of wheels, shattered⁴⁰⁷ to pieces by the hard buffets of series of its high waves, tossing in their eagerness to reach the sky : which were throwing into back-ground the beauty of toes of water-elephants,⁴⁰⁸ mirrored in its lucid water ; which could be taken to be interiors of collections of platters,⁴⁰⁹ used in the lustration ceremony performed by Varuṇa's daughters possessed of an auspicious⁴¹⁰ curiosity in regard to the marriage of artificial jewelled dolls ; which were destroying the excellence of multitudes of shields made of cane and held in the fists of aquatic-boys riding infuriated⁴¹¹ elephants in the form of series of gigantic waves ; which were intensely blackened, as if by the impact of tips of flames⁴¹² of the

कम्पमान-शम्पा-विडम्बित-निलिम्पपुरी-नितम्बिनी-पुनरुदयाडम्बरं शैवा-
लतन्तु-सन्तान-वेलिताकार-मकरी-तुरी-प्रचार-विचलित-वीचिकरोत्करान्तेन
वेलानिल-कुविन्देन रामचन्द्रस्याभिनवमद्भुतं कमपि यशःपटं निर्मातुमिव
तिर्यगर्पितदण्डानुकारिणा दशकण्ठादि-रजनीचर-निपातहेतुना सेतुना
विराजितम्, निष्पन्दान्तराल-नीर-पूर-मुकुर-बिम्बित-भुवन-कदम्ब-दम्भाद्
अभ्याश-गत-चतुर्भुजाभ्यस्त-विश्वम्भरत्व-विद्यामिव विद्योतमानं भू-

submarine fire ; and which ridiculed the circle of shield-like hoods of litters of water-snakes, cut into pieces by the arrows of⁴¹³ the vanquisher of Rāvaṇa (*i. e.* Rāmacandra) furiously angry at the reluctance evinced (by the sea) on the occasion of the construction of the bridge. It imitated the sublimity of a second birth of celestial damsels⁴¹⁴ by means of the trembling lightning, produced in the black-clouds, eagerly longing to prink its waters.

It was adorned with the bridge which was the cause of the destructions of Rāvaṇa and other demons, and which resembled the rod obliquely held to weave, as it were, the new, wonderful and ineffable cloth of Rāmacandra's fame, by the weaver in the form of the coastal breeze with his fingers⁴¹⁵ of series of waves active in moving the shuttle of the female crocodile with its form wrapped in the stretching threads of moss.

Under the pretext of a multitude of worlds, reflected in the mirror of the serene depths of its huge volume of waters, it was shining, as if it were conversant with the art of supporting the universe, learnt from Viṣṇu⁴¹⁶ standing hard by. It was teeming with⁴¹⁷ ancient aquatic-men, the joints of whose bodies bore the scars of wounds, caused by laceration inflicted by the gigantic primæval boar (in the act of) supporting his wife in the form of the earth : who witnessed the harness of the stony⁴¹⁸ body of the tortoise which was produced by (Viṣṇu's power called) *māyā*, and which supported the revolving (Mandara) mountain, serving as the churning rod : and who were enthusiastically praising the unerring skill of Rāmacandra's hand (in discharging arrows).

दार-धारणोदार-पुराण-भूदार-विदारण-त्रण-ग्रन्थिल-शरीर-सन्धिभिः, भ्र-
मन्मन्थान-गिरि-संधारि-माया-कमठ-काया-छील-नैष्ठुर्य-साक्षिभिः अमोघ-
राघव-हस्त-लाघव-श्लाघा-युगं-धरैः चिरन्तन-जल-मानुषैः निरन्तरम् पाशा-
युधावरोध-सौध-वातायनैः नवनव-मणि-मरीचि-वीचि-नमुचिशासन-शरास-
नोन्मीलन-वल्मीकैः आकलित-केलि-जलदेवता-चक्र-दोला-चक्रवालैः अनव-
रत-विहारि-वारि-मानुष-योषा-नाभिमण्डल-विवर्तैः आवर्तैरतिभयङ्करम्, क-
राल-मकर-निकर-करवाल-धारिभिः अखेद-कमठ-खेटक-फेटकैः उत्कूल जल-

It was extremely horrible with eddies, which were veritable windows of Varuṇa's⁴¹⁹ seraglios, which were veritable anthills displaying rain-bow (Lit. 'Indra's bows'⁴²⁰), in the form of waves, variegated by the rays of novel gems ; which were veritable groups of swings⁴²¹ for the crowd of water-deities, engaged in sport ; and which were veritable circles of the navels of wives of aquatic-men constantly sporting in it. By means of (its soldiers of) buffets of waves, holding swords of shoals of⁴²² horrible crocodiles. armed with numerous shields in the form of indefatigable tortoises, and furious (Lit. 'eminent') with their war-cries in the form of the roars of its waters overflowing the shore, it was obstructing⁴²³ the path of gods, as if avenging the great offence of their churning it slowly, and was as if chopping off the frontal globes⁴²⁴ of the quarter-elephants, crowding to drink its water, as if in the excitement of its anger against the pitcher-born sage (i. e. Agastya)⁴²⁵.

It was the cause of the sportive movements of crocodiles (*graha-vihāra-kāraṇa*) like the firmament, which is the cause of the revolutions of planets.⁴²⁶ It was the currents of rivers constantly flowed into it (*santata-syanda-nadī-pravāha*) like the sun, which is ever accompanied by the brilliant steeds of its chariot. Its contiguous space was glossy black with *tamāla* trees (*tamāla-śyāmala-upa-kaṇṭha*) like Śiva, the region of whose neck is dark like *tamāla* trees. It displayed a collection of conchs and discus (*prakāśita-śaṅkha-cakra*) like Keśava, who manifests his conch and discus.

कलकल-च्चेडा-समुद्रतैः मन्थर-मथन-महापराधादिव विबुधानां पन्थानं निरुन्धानैः कुम्भ-सम्भव-कोप-संरम्भादिवाम्भःपान-सम्पतदाशा-कुम्भि-कुट्टनमिव वीचि-घट्टनैरुट्टङ्कयन्तं गगनमिव ग्राहविहारकारणम् किरणमालि-नमिव सन्ततस्यन्दनदीप्रवाहं गिरीशमिव तमालश्यामलोपकण्ठं केशवमिव प्रकाशितशङ्खचक्रं विश्वावनधुरीणमपि व्यञ्जितभुवनभङ्गं सदरमप्याक्रान्त-वाहिनीमुखं सुगतानुगतमपि शैबलासितं सन्ततविद्रुममपि जनितसुरद्रुमम्, आलवालममरतरुणाम् आपीडोपवनमम्बिकापतेः आकरमप्सरोमणीनाम् अम्बुदानभवनमखिललोकानाम् केलिगृहं नालीकनाभस्य गौष्ठीनं त्रिविष्ट-पधेनोः कोशागारं पाशायुधस्य नवनवमणिनिचयगर्भितसलिलपूरपरिपाटि-कापरिविरचितावर्तमुद्रं समुद्रमद्राक्षीत्, अप्राक्षीदपि समीपवर्तिनम-

Though foremost in protecting (the world), it displayed the dissolution⁴²⁷ of the world (in the sense that it displayed the (formation) of the waves of (its) water ; though timid,⁴²⁸ it attackd the vanguard of the hostile army (*vāhinīmukha*) (on removing the antithesis : it was followed by streams and rushed against the mouths of rivers). Though a Buddhist (*sugatānugata*), it was accompanied (Lit. 'decorated') by Śaivites (*Śaiva*) (on removing the antithesis : it was visited by the good and was dark-hued (*asita*) with mos (*śaivāla*). Though always treeless (*vidruma*), it gave birth to the desire-granting tree (on removing the antithesis: it was always teeming with coral-beds and it gave birth to the desire-granting tree).

It was a veritable basin of water round the heavenly trees ; it was a veritable garden, (the birth place) of the flowery head-ornament⁴²⁹ (*i. e.* the moon) of Śiva ;⁴³⁰ it was a veritable mine of jewels in the form of nymphs ;⁴³¹ it was a veritable charity house of water for all the people ; it was a veritable pleasure-house for the lotus-navelled god (*i. e.* Viṣṇu),⁴³² it was a veritable cow-pen for the cow-of-plenty ; it was a veritable treasure-house of the noose-weaponed god (*i. e.* Varuṇa⁴³³) ; and by means of a continuous volume of water containing heaps of wonderful jewels, it was, as if manufacturing rings in the form of eddies. And (on seeing

मात्यम्—

इन्द्रनीतहयमेधतुरङ्गान्वेषिभिः सगरराजकुमारैः ।

निर्मितः क्षितितलावतरार्थं वारिराशिरयमेव पुरा किम् ? ॥ ४७ ॥

तथैवेति तेन निवेदिते प्रमुदितमानसो निर्वर्तित-विचित्र-महादान-जलसमुद्रान्तरोऽपि सगरपुत्रानेव मुहुः श्लाघमानः दशकन्धर-दमनासाधारणावदान-सम्बन्ध-कथानुबन्ध-धुरन्धरैः चिरन्तनामात्यैः साकं महाम्भो-राशि-पीताम्बर-परीरम्भ-विजृम्भितादर-विश्वम्भरा-प्रसारित-भुजाकाण्ड-सम्भवनीयं स्वर्लोक-सरणि-समुल्लोल-चेतण्ड-मल्लान्तराल-वेदि-समुल्लासिनं लो-पामुद्रा-रमण-प्रतीकार-कोपमुद्रा-समुद्रेक-निर्निद्र-समुद्रराज-प्रध्वंसिताच्छ-कलाप-सच्छायां वेलानिल-पान-विस्तृत-महेन्द्र-शैलाभिध-फणा-फलक-व्या-लाधिप-दीर्घतर-भोगाभोग-लीलापुषं लङ्कापुर-पङ्केरुह-निःशङ्कोन्मूलनाहंकर-

it) he asked his minister, who was standing by :

“Was this the ocean that was of yore constructed to girdle the earth⁴³⁴ by king Sagara’s sons, searching for the sacrificial horse stolen by Indra ?”⁴³⁵ (47)

On his replying that that was so, Narasimha (Lit. ‘Īśvara’s son’)⁴³⁶ was pleased at heart and praised Sagara’s sons again and again though he himself had produced a similar⁴³⁷ ocean with waters of his extraordinarily great gifts.

DESCRIPTION OF THE BRIDGE

(Then) accompanied by his aged ministers, well versed in the stories connected with the extraordinary exploits of Rāvaṇa’s vanquisher (*i. e.* Rāmacandra) he beheld the bridge, which could be supposed to be the stretched⁴³⁸ huge arm of the earth, that had evinced a strong desire to embrace Viṣṇu,⁴³⁹ reposing in the great ocean ; which was shining like a platform, constructed in space for (the convenience of) the lord of elephants (*i. e.* Airāvata) eager to ascend⁴⁴⁰ heaven ; which was fascinating like the beautiful loosened top-knot of hair⁴⁴¹ of the king of oceans wide awake owing to the vehemence of anger (generated in it) to reek vengeance upon Lopāmudrā’s delighter (*i. e.* Agastya⁴⁴²) ; which

ण-संकुल-रघुकुल-तिलक-भुज-शौण्डीर्य-वेतण्ड-शुण्डादण्ड-समुदण्डम् उद्दाम-पूर्व-सुपर्वाखर्व-गर्ध-निर्मथन-कर्म-निर्वाहक-वैशाख-धूर्निर्वाहक-ककुत्स्थ-वंश-प्रशस्ति-केतुं कौणप-लोक-प्रलय-धूमकेतुं जानकी-शोक-शल्योद्धरण-हेतुं सेतुं विलोक्य सर्गस्थिति-संहरण-व्यक्त-गुण-त्रयमपि निर्गुण इति समुद्रोषयन्तं पोषित-पितामह-शिरश्छेदकर्मणमपि ब्रह्म-हननादि-दोष-निर्मथनं सकल-निगमागम-गोचरमपि सागरतीरगोचरं रामेश्वरमीश्वरनन्दनो ववन्दे ।

possessed the beauty of the expanse of the colossal body of the king of serpents, that had spread the flat surface⁴⁴³ of its hoods in the form of the Mahendra mountain in order to inhale the coastal breeze ; which (appeared to be) furious like the huge trunk of the elephant in the form of the strength of arms of the ornament of the race of Raghu (i. e. Rāmacandra) full of self-confidence in fearlessly uprooting the lotus in the form of the city of Lankā ; which served as the churning-rod⁴⁴⁴ in accomplishing the task of pounding the intense pride of haughty demons ;⁴⁴⁵ which was the banner of glorification of the solar race ;⁴⁴⁶ which was a comet, (portending) the destruction of a multitude of demons ; and which was the cause of extraction of the dart of sorrow from Sītā's (heart).

NARASIMHA SALUTES THE GOD RĀMEŚVARA

(After beholding the bridge) he paid homage to Rāmeśvara,⁴⁴⁷ who, though manifesting his possession of the three qualities in the creation, preservation and dissolution (of the universe) proclaims his freedom from attributes (*nirguṇa* ;⁴⁴⁸ on removing the antithesis : who manifests his possession of the three qualities in the creation, preservation and dissolution (of the universe) and transcends the (three) qualities) ; who though supporting the act of decapitating Brahmā, destroys sins like the sin of slaying a Brāhmaṇa (*brahma-hanana-ādi-doṣa* ; on removing the antithesis : who supports the act of decapitating Brahmā and expiates such sins as of slaying a Brāhmaṇa) and who though beyond the scope of all the Vedas and the *śāstras*, is yet within the scope of the sea-shore (*sāgara-tīra-gocara* ; on removing the antithesis :

नानाग्रहारैर्नवरत्नहारैः सुवर्णपुष्पैरपि सूक्तिपुष्पैः ।

अभ्यर्च्य रामेश्वरमादरेण तत्सन्निधौ दानशतान्यतानीत् ॥ ४८ ॥

ततो बहुविध-वसु-वर्ष-तोषित-वसुमती-दिविषदाशीर्विशेष-परितोषितो निर्गत्य प्रेषित-निज-प्रेष्य-जनाकृष्यमाण-तत्तद्देश-धरणीश-किरीट-शृङ्गाट-कोटि-विनिवेशित-पदक्रमः क्रमेणापरान्त-नदीकान्त-वेला-पर्यन्त-दिशा-चक्र-समाक्रमणेऽपि समुन्नततरात्युग्र-शौर्य-सूर्योदयः सागरान्तरावास-दुर्लङ्घ्यां लङ्कामिव रघुपुङ्गवः कावेरीपरिवेष्टितां श्रीरङ्गपट्टणाभिधामावरिष्ट पुरीम् ।

who cannot be comprehended by all the Vedas and the *Śāstras* and to whom is dedicated a temple built on the sea-shore.⁴⁴⁹

Having adored the god Rāmeśvara, with numerous land-grants, new pearl-neklaces, large quantities of gold,⁴⁵⁰ and flowers in the form of hymns of praise, he worshipped with hundreds of (generous) gifts in the temple, dedicated to him (Lit. 'in his vicinity'). (48)

Then (the king) pleased with powerful blessings by the Brāhmaṇas, who had been satisfied with innumerable showers of valuable gifts, left that place.

NARASIMHA'S WESTERN CAMPAIGN

(Siege of Śrīraṅgaṭṭaṇa)

He placed his feet on the eminence of the crossroad in the form of the diadems of rulers of this and that country, who were being dragged (to his presence) by his servants, dispatched (in all directions). Though he gradually overran⁴⁵¹ the circle of the quarters up to the coast of the western sea, yet the sun of his exceedingly great prowess continued to blaze fiercely ; and then he laid siege to the city of Śrīraṅgaṭṭaṇa,⁴⁵² girt by the Kāverī, just as Rāmacandra did Laṅkā, inaccessible⁴⁵³ on account of being located in the midst of the ocean.

Formerly a bridge was constructed (by him in the person of Rāmacandra⁴⁵⁴), on the calm waters (of the sea). But there was nothing marvellous about it. (While now) he,

स्थिरे जले सेतुरकारि पूर्वं तदद्भुतं नेति कवेरजायाः ।

सेतुं प्रवाहेषु गुणाभिरामश्चित्ते सतामद्भुतमप्यवधनात् ॥ ४९ ॥

सेतु-मार्ग-सरभस-वलिगतेन मुद्गर-यन्त्र-चक्र-पृष्ठ-खड्ग-मुख-डिम्भ-विविधायुध-वर्ग-निरर्गलेन अतर्कित-सम-विषम-कर्कश-मृदु क्रमेण निज-चक्रेण तं मण्डलाधिपं पुण्डरीकवाहा विहारमिव कुण्डलयन् विद्वेषण-रक्त-वर्ण-विशेष-सूचक-सपरिवेष-विरोचन-बिम्ब-कौशलमिव प्रकाशयन् परिवेष्ट्य निष्ठुर-समाक्रमण-दृष्ट-परवीराधिकोत्साह-साधारण्यधरोप्य-माण-विविध-निःश्रेणिका-सहस्रां प्रशस्य-सुभटवर महोद्रेक-समानावनमत्खनित्र-निर्दय-निर्दलन-विभिद्यमान-शीलाकार-प्राकारां निस्तन्द्र-यन्त्र-शिला-चक्र-निखात-निपात्यमान-पार्थिव-शृङ्ग-सङ्काश-विशङ्कट-शृङ्ग-संघाटां पुरीमिमां

charming with his virtues, simultaneously constructed a bridge on the Kāverī, when it was in flood,⁴⁵⁶ and struck wonder in the hearts of the good.⁴⁵⁶ (49)

Just as lotuses⁴⁵⁷ encircle a garland, even so did he surround the king (of Śrīraṅgapattana) with his army that had crossed the bridge quickly,⁴⁵⁸ that was irresistible (on account of being well armed) with innumerable weapons⁴⁵⁹ like mallets, nooses, discuses, arrows and swords, and that did not stop to consider whether its actions were right, or wrong, or harsh, or mild;⁴⁶⁰ and thus displayed the splendour of the solar disc, surrounded by a halo and portending an abundance of rain of the blood of his enemies.⁴⁶¹

Having besieged it, he made an attack upon the city, against which were being fixed thousands of ladders,⁴⁶² resembling the great courage of the hostile heroes, seen at the time of the violent attack. Its fortifications, which were of the form of virtue,⁴⁶³ were being broken by the hard blows of spades coming down upon them like the great enthusiasm of eminent (hostile) warriors (that was subsiding). Its numerous house-tops, as high as the pride of its king⁴⁶⁴ were being brought down by the strokes of stones, vehemently hurled by machines.

Anointing king Mahāvīra—who had approached him with his wife, children and others, had placed before⁴⁶⁵ him

समाक्रम्य वित्रासभर-पुरः-स्थापित-समस्त-वित्त-जातम् अपत्यकलत्रादिभिः
समागत्य पदयोर्निपत्य आत्मनो गत्यन्तराभावमुद्योतयन्तं महावीरं पार्थिवं
प्रत्यग्र-कृपारसाभिषिक्तं तत्र पुरि स्थापयित्वा तदात्वं एव ततो दुर्मन्त्रादि-
महादुर्गजालं सलीलमग्रहीत् ।

दुर्गं प्रगृह्य मतरंग्यभिधं विपक्षात्

स्वर्गं विरोचनसुतादिव शार्ङ्गपाणिः ।

गोकर्णनाथमनमत्

सुतदारो-ध-

क्रोधादिवापरपयोनिधिना परीतम् ॥ ५० ॥

तेने तुल्यपूरुषदानपूर्वं तेनेह नानाविधदानजातम् ।

संख्ये भवन् यद्यपि सूक्ष्मलक्षः स स्थूललक्षो हि विहापितेषु ॥ ५१ ॥

ततो विनिर्गत्य सत्वरमुत्तरां हरितमभिप्रस्थितवति मण्डलीकसूर्ये

his entire wealth through mortal fear, had fallen at his feet, and had thus manifested his helplessness—with the water of compassion, newly (sprung in his heart), and installing him as the king in that very town, he (*i. e.* Narasimha) easily captured, at that very moment,⁴⁶⁶ Dumakura and other big forts.

NARASIMHA ADORES THE GOD GOKARṆA

Having seized the fort of Mataraṅgi⁴⁶⁷ from the enemy, just as Viṣṇu⁴⁶⁸ seized heaven from Bali,⁴⁶⁹ he bowed to the god Gokarṇa,⁴⁷⁰ girt by the western sea, as if through its anger (against him) for holding its son (*i. e.* the moon) and wife (*i. e.* the Ganges). (50)

Here he offered⁴⁷¹ numerous gifts such as the gift of gold, etc., equal to a man's weight. Thus, though he had little aim (*sūkṣma-lakṣa*) in the battle, yet he had big aims (*sthūla-lakṣa*) in the matters of gifts⁴⁷² (on removing the antithesis : he could hit a small target in the battle, and was munificent in matters of gifts). (51)

NARASIMHA'S NORTHERN CAMPAIGN

Leaving the place, when he, the sun surrounded by all the planets (in the form of his feudatory kings) quickly set out

तदीयधामोष्माणमसहमानः शुक्रमुखानेकमहीनायकानुगम्यमानः काम्बोज-
वाह्लीक-मुख्य-तुखवार-कुखान-तुरग-रिखास-शत-सम्पुटित-तलोऽपि सुर-
त्राणः प्राणत्राणपरायणो दुर्गमं मानवदुर्गं तत्क्षणमध्यरुक्षत् ।

त्रासाद् द्रुतं मानवदुर्गमध्ये

धृत्वा सुरत्राणवराहपादम् ।

असृञ्जतानुग्रहधीः स धीरो

गृहीतमब्धिं किल कुम्भजन्मा ॥ ५२ ॥

प्रदक्षिणीकृत्य परिभ्रमन्निति

क्षितिं तदा केवलमेव नाजयत् ।

भुजावदानस्फुरितैर्गुणोत्करै-

रपि त्रिलोकीमवनीपुरन्दरः ॥ ५३ ॥

विक्रमाद्विमतत्क्षमापान् व्यापाद्य श्वापदानिव ।

विद्यापुरीदरीं प्रीत्या विवेश नृपकेसरी ॥ ५४ ॥

for the northern quarter, the *Suratrāṇa*⁴⁷³ (Sultān), unable to bear the heat of (the fire) of his might, accompanied (Lit. 'followed') by Śukra and numerous other kings, and anxious to save his skin though the ground⁴⁷⁴ behind him was broken by hundreds of hoofs of horses of Kamboja, Bāhlika, Makhya, Tukkhāra and Kukhana(?) breeds, instantly ascended the inaccessible fort Mānava (Manve in Hyderabad).

Having captured Sultān Varāhapāda⁴⁷⁵, concealed in the Mānava-durga through fear, the brave and gracious Narasimha released him just as Agastya did the ocean which he had held within him. (52)

CONCLUSION OF THE TOUR OF CONQUEST

Thus moving from left to right, he (the lord Indra of the earth) not only conquered the earth, but the triple world also with the host of his virtues, resplendent with the heroic exploits of his arms. (53)

RETURN TO VIDYĀPURĪ

Annihilating,⁴⁷⁶ with his prowess, the hostile kings like beasts, the king-lion joyfully entered his den (which was) Vidyāpurī. (54)

तुङ्गतर-तुङ्गभद्रा-तरङ्ग-पर्यङ्क-प्रेङ्खोलित-पङ्केरुह-सौरभानुवन्धि-गन्ध-
वह-स्तनन्धयाचान्त-परिश्रमः, विश्वम्भरा-भरः विष्वगभिवृष्यमाण-हिम-जल-
प्रवाहेण कल्पित-मङ्गलाप्लावनां समुत्तुङ्ग-सौध-शृङ्ग-सङ्घटित-शशाङ्क-बि-
म्ब-विगलदमृत-पूर-शङ्कनीय-ब्रह्मसुधा-पङ्क-लेप-शृङ्गारित-नैकविध-प्राकार-
वलय-निर्वर्तित-पत्रोर्ण-परिधान-संविधानाम् उपवन-पवमान-कुमार-समानी-
यमान-प्रसून-मञ्जरी-पराग-खञ्जालिका-संछादित-पटवास-चूर्ण-समालम्भन-
मिव सम्भावयन्ती विसृत्वर-दीप्ति-विसर-मरुत्वदुपल-प्रासाद-संदानित-केतु-
वैजयन्तीकतया करपल्लवेनानुकलमलक-समीकरणमिव कलयन्ती समुन्नत-
सौध-वातायन-समुद्गच्छदच्छवास-धूप-च्छटा-छद्मना प्रत्युत्थान-समुद्यम-
मिव विद्योतयन्ती विद्यापुरीं प्रतिपद्य सरस-विलोकन-चन्द्रिकाभिरनुगृह्णानो

DESCRIPTION OF VIDYĀPURĪ

On reaching Vidyāpurī⁴⁷⁷, which had performed auspicious ablutions with the mass of cold-water which was being sprinkled all round, which was provided with a silken garment in the form of its many kinds of encircling walls.⁴⁷⁸ beautified with thick coats of white-wash that could be supposed to be the flood of nectar trickling from the lunar disc bruised by the tops of its sky-scrappers; which was as if applying cosmetics⁴⁷⁹ prepared with the powder of Kṣhadira trees⁴⁸⁰ mixed with the pollen and filaments⁴⁸¹ of clusters of blossoms brought by the young breeze⁴⁸² of the garden; which was as if constantly dressing its tresses⁴⁸³ with its sprout-like hand by means of (having) banners hoisted (Lit. 'tied') on its palaces set with Indragems, diffusing a flood of lustre; and which was as if manifesting its preparation for (Narasimha's) reception under the pretext of columns of incense-smoke rising up from the lattice-windows of its sky-scrappers;⁴⁸⁴ the king, whose fatigue had been allayed⁴⁸⁵ by the young breeze, wafting⁴⁸⁶ the fragrance of lotuses rocked in the cradle of the exceedingly high waves of the Tuṅga-bhadrā, who favoured (his subjects by shedding upon them) the moon-light of his affectionate glances, who honoured the host of vassal princes, his companions in the tour, with

यथोचितोपचार-सम्भावितानुयात्रिक-पार्थिव-वर्गो निरर्गल-हृदयोद्भासः
प्राविशदुदवसितम् ।

नित्यप्रत्यग्रपूजानिरतनिजपुरीनिर्गमाशान् महीशान्

भूयः स्वस्थानदानप्रमुदितमनसः सानुकम्पं प्रहित्य ।

आसेतोराहिमाद्रेरविहृतसुमहाशासनः श्रीनृसिंहः

पारावारैः परीतां भवनमिव निजं पालयामास धात्रीम् ॥ ५५ ॥

निष्कण्टकीकृत्य नृपो धरित्रीममात्यवर्येष्वधिरोप्य राज्यम् ।

साहित्यसङ्गीतमुखैः प्रसङ्गैर्निनाय कालं नियतप्रसन्नः ॥ ५६ ॥

कुलेन शीलेन गुणेन धन्या कन्या मया काऽपि विलोकितेति ।

कथाप्रसङ्गेन कदाचिदूचे पुरोहितः पूर्णमनोरथस्य ॥ ५७ ॥

तदीय-वचन-निशमनमात्र-समुद्रिक्त-कौतूहलः 'कियद्वा वयः ? कीदृशं
रूपम् ? किमभिधानम् ? किमीयमपत्यम् ? कीदृशो वंशः ? के पुनरस्या

compliments suited to each; and who was beside himself with
joy, entered his palace.⁴⁸⁷

NARASIMHA DISMISSES THE VASSAL KINGS

Sympathetically sending back the kings,⁴⁸⁸ who were
eagerly longing to return to their cities, busily engaged in
repeated acts of worship (for the safe return of their rulers),
and who were delighted at heart on receiving their respective
kingdoms back once again, the glorious Narasimha, whose
high orders were implicitly obeyed up to the Himalayas on
one side, and down to the bridge on the other, protected
the sea-girt earth like his own palace. (55)

NARASIMHA'S MARRIAGE WITH OMBAMĀMBĀ

Making the earth free from thorns (in the form of
enemies) and entrusting the affairs of the State to his able
ministers,⁴⁸⁹ the king who was always happy, passed his time
in literary, musical and other pursuits. (56)

Once the family priest of his, who had gained his object,
said in the course of a talk, "I have seen a certain girl, blessed
by her family, her character and her virtues." (57)

(Then) with his curiosity awakened on merely listening

बन्धवः ? कुत्र वा वर्तते ? सर्वमवगत्य सत्वरमागच्छ' इति पुरोहितं प्राहि-
णोत्, प्रहितः स एष तस्या बान्धवमुखाद् वृत्तान्तमखिलमवगम्य राज्ञे
विज्ञाप्य तदनुमत्या साकममात्यगणेन दिवसकर-कुलोत्तंसराचि-राज-रत्ना-
कर-रेखां श्रीरामाम्बिका-गर्भ-शुक्ति-मुक्तामणिम् अन्यूनतरान्वयोचित-शील-
लावण्यादि-गुण-गणधन्यां कन्याम् ओम्बमाम्बाभिधानाम् आनीय यथाविधि
धरणिभुजा पर्यणीनयत् ।

शङ्करीमिव शशाङ्ककिरीटस्तामुदृष्ट्वा धरणीपरिणेता ।

स्वर्विभोरपि मुहुः स्पृहणीयान् निर्विवेश निखिलानिह भोगान् ॥५८॥

कुलप्रदीपं गुणिनं कदा वा सुतं समासाद्य सुखी भवेयम् ।

इत्यच्युतं प्रार्थयमान एव कालाननैषीत् कतिचित् क्षितीशः ॥ ५९ ॥

to his words, he dispatched the priest with these instructions ;
'ascertain all about her age, her beauty, her relations and her
residence, and come back soon.'

This same priest, who had been sent, learnt her whole
history from the lips of her relatives and communicated it to
the king, and then with his (*i.e.* Nerasimha's) consent, he,
accompanied by the group of ministers, brought that girl, by
name Ombamāmbā, who was a ray of the jewel-mine in the
form of Racirāja, the ornament to the Solar race,⁴⁹⁰ who was
a pearl in the oyster-like womb of the glorious Rāmāmbikā,⁴⁹¹
and who was blessed by the host of her virtues, such as
character and beauty, worthy of her high family ; and
married⁴⁹² her to the king (according to the prescribed rites).

The lord of the earth (*i.e.* Narasimha) espoused her as
the moon-crested god (*i.e.* Śiva) did Pārvatī ; (and in her
company) enjoyed, in this world, all the pleasures which were
repeatedly coveted even by the lord of the heaven (*i.e.*
Indra). (58)

ACYUTA'S BIRTH

"When shall I be happy by obtaining a son, the light of
the race, endowed with virtues"—thus praying to god Acyuta
(*i.e.* Viṣṇu) the king passed some time. (59)

कदाचन स्वप्न-समागत-रमा-सख-वितीर्ण-कुमारवर-वर-प्रदान-वचन-
प्रसङ्गेन सह परिस्फुटावलग्नयाः सपत्नी-वक्त्र-शतपत्रैः सह मेचकीभव-
दुरोज-चूचुकायाः पार्थिव-वीचिकया सहोपचीयमानाखिल-प्रतीकायाः वय-
स्या-जन-मनः-प्रसादेन सहाति-विमल-तर-कपोल-पालिकायाः अवचन-प्रका-
शित-निर्भर-गर्भ-भरायाः नृपालानीत-समस्त-वस्तुजात-निस्तीर्ण-दोहद-खेदा-
यास्तस्या देव्याः प्रकटिताखिल-जन-प्रमोद-प्रयोजनो वैजननमासः प्रादुरा-
सीत् । अथ तदानीमवनीपतिरानीय समस्त-कार्तान्तिक-वर्गमेकाप्रतया
पुत्रोदयसमयं प्रत्यपालयत् ।

दुग्धाम्बुराशिलहरीव तुषारभानु-
मर्थ नवीनमनघा सुकवेरिवोक्तिः ।

प्रत्यङ्मुखस्य यमिनः प्रतिभेव बोधं

प्राप्तुं भाग्यमहितं सुतमोम्बाम्बा ॥ ६० ॥

Later there appeared the last month of pregnancy of the queen that displayed the preparations of all the subjects for the (imminent) rejoicing. Her waist had begun to attract notice together with the rumours of the favour of the boon, of an excellent son, granted by Viṣṇu, who appeared to her in a dream :⁴⁹³ the nipples of her breast had grown dark together with the faces of her co-wives : ⁴⁹⁴ all her limbs had swollen together with the wave of intense joy of the king ; her broad cheeks had become extremely white⁴⁹⁵ together with the joy of heart of the group of her friends ; her excessively heavy foetus had become evident even without an assertion (to that effect) ; and she overcame the depression caused by her pregnancy-hankering⁴⁹⁶ with the entire aggregate of things brought by the king.

Then the king called in the group of astrologers and awaited the hour of the birth of the son with close and undisturbed attention.

Just as a wave of the ocean of milk (produced) the moon, the faultless composition of good poet does new sense,⁴⁹⁷ or the genius of a self-controlled man absorbed in meditation, enlightenment, even so did Ombamāmbā give birth to a son, adorable by reason of his good fortune.

नटदखिलजनं

नदन्मृदङ्गं

स्फुरदितरेतरपूर्णपात्रदानम् ।

नगरमिव

विभोर्नभोरुभोगं

जगदभवज्जननेन तस्य सर्वम् ॥ ६१ ॥

उल्लासैः

सममधुरुत्सवाः प्रसिद्धिं

प्रासीदन् सह महतां मनोभिराशः ।

आशीर्भिः सममुदगुर्मृदङ्गनादाः

काराभिः समनगलन् कलिप्रकाराः ॥ ६२ ॥

मन्दानिलाहतमहीरुहपुष्पजालै

र्मह्यामिवाकृषत

मङ्गलरङ्गवल्लीः ।

वल्गत्प्रदक्षिणशिखावल्यैर्हुताशा

नीराजनामनुगृहं नियतं व्यतन्वन् ॥ ६३ ॥

अथ तदानीं कुमार-जन्म-सम्मद-निवेदनाय सरभसमभिपतन्तीनाम् अनु-
पद-विलम्बितमहंपूर्विकया युगपदेव 'कुमारः कुमारः' इत्युद्घोषयन्तीनाम्,

FESTIVALS AT THE BIRTH OF THE PRINCE

At his birth the entire world, which was full of novel and great pleasures,⁴⁹⁸ in which people were dancing, in which tabors were booming and which was bustling with people exchanging vessels full of presents,⁴⁹⁹ resembled the city of (that) king.⁵⁰⁰ (61)

Festivals were in vogue together with merriment; the quarters rejoiced together with the hearts of the good;⁵⁰¹ the reverberations of tabors rose together with blessings,⁵⁰² and the symptoms of the iron-age disappeared together with imprisonment (Lit. 'Prison-houses').⁵⁰³ (62)

The gentle breezes⁵⁰¹ constructed, as if, auspicious festal altars with clusters of flowers, (dropping) from trees shaken (by them); and the fire regularly performed lustration in every house⁵⁰⁵ by means of circles of flames moving from left to right. (63)

Just as the churned ocean swells with the flood of nectar (flowing from) pencils of rays of the full-moon⁵⁰⁶ (Lit. 'the lord of the full-moon night') even so did Narasimha's body⁵⁰⁷

अन्तःपुरःपुरन्ध्रीणाम् अनुलापेन पर्व-शर्वरी-परिवृढ-मरीचि-परम्परा-सुधा-
पूरेण कलशाकूपार इव प्रतिक्षणमन्तर्हृदयमपरिमितानन्दभरोपचीयमान-
वपुरवनीपतिः अपर-जनानौपयिकमपि अङ्गस्पृष्टमाभरण-कलापमभिमताप-
रिमेय-स्वापतेय-जातेन समं वितीर्य तासामासादितप्रसादः सन्निहित-समा-
हित-पुरोहित-ससंभ्रमाहूत-मौहूर्तिक-वर्ग-निर्णीत-नैसर्गिक-चक्रवर्ति-पदार्प-
ण-लग्नक-शुभ-ग्रह-चक्र-चार-समुचित-लग्न-बल-श्रवण-द्विगुणीकृतोत्साह-ब-
हुप्रकार-प्रवर्तित-महोत्सवः तत्समय-समेत-नानादेशागत-महीसुर-व्रात-सा-
त्कृत-समस्त-वस्तु-जातः पुरोहितेन सममभ्यन्तरं प्रविश्य सूतिका-गृह-स-
विधमुपागतायाः पुरोहित-वनिताया विशङ्कटाङ्कपर्यङ्कालङ्करणं पूर्वसर्वसहा-
धरशिखरवर्तिनं भानुमन्तमिव परिस्फुरन्तं बालकमालोक्य त्रैलोक्यमपि
करतलान्तर्गतमेव तर्कितवान् ।

expand in an ecstasy of intense joy,⁵⁰⁸ springing in his heart every moment⁵⁰⁹ on account of the repeated cries of matrons⁵¹⁰ of the seraglio, who were hastily rushing towards him to communicate the happy news of the son's birth,⁵¹¹ and who vying with one another to be the first to break the news⁵¹² and, therefore, delayed at every step, shouted simultaneously "A son! a son!!".

The lord of the earth (*i. e.* Narasimha) pleased⁵¹³ them by presenting the ornaments, worn by him that exclusively meant for his use, together with many coveted gifts of money.

He set going great festivals in numerous ways on account of being doubly enthusiastic⁵¹⁴ to hear of the potency of the *lagna*,⁵¹⁵ combined with the course of the auspicious planets, assuring⁵¹⁶ the acquisition (by the new-born prince) of the hereditary paramount sovereignty,⁵¹⁷ retold by the group of astrologers, hastily summoned by the tranquil-minded family priest, who stood near. He placed his entire wealth (Lit. 'aggregate of things') at the disposal of the Brāhmaṇas, who had come from various quarters and had assembled at that (auspicious) occasion.

पूर्णचन्द्रपुनरुक्तमाननं नन्दनस्य नरपालकेसरी ।
 विस्मयस्तिमितवीक्षणश्चिरं पश्यति स्म फलिताखिलाशयः ॥ ६४ ॥
 विनयनयविवेकविक्रमादिष्वखिलगुणेष्वमुमच्युतं विदित्वा ।
 अभिजनकृतसम्मतिर्व्यतानीद्वनिपतिः सुतमच्युताभिधानम् ॥ ६५ ॥
 कुलोचितं कम कुमारकस्य व्यतानि सर्वं विधिवन्नुपेण ।
 आसीदनेनायममेयतेजाः सदाशयः सद्गुरुदीक्षयेव ॥ ६६ ॥
 धीरस्य धीरस्य गुरूपदिष्टा विद्याः समस्ताः सकलाः कलाश्च ।

Entering the interior (of the harem) in the company of the family priest, and beholding the baby, who was embellishing the cradle in the form of the big⁵¹⁸ lap of the priest's wife, standing in the vicinity of the lying-in chamber, and who was radiant like the sun, stationed on the summit of the Eastern mountain, the king felt (the happiness of) the triple world as lying into his hands. The mighty king,⁵¹⁹ his eyes motionless through astonishment, long stood gazing at his son's face, which was, as if another full-moon, with all his desires fulfilled.⁵²⁰ (64)

THE NAMING CEREMONY

Knowing that he (*i. e.* the new-born prince) was not wanting in modesty, political sagacity, discrimination, valour and all other virtues, the king, with whom concurred all those around him named his son Acyuta (not fallen, firm⁵²¹). (65)

OTHER CEREMONIES

All the rites⁵²² of the young prince, that were worthy of his family, were performed by the king according to the prescribed rules. By these he attained an infinite majesty, just as a talented pupil becomes (all the more talented) under the eye of a good preceptor. (66)

EDUCATION OF ACYUTA

The memory⁵²³ of this steady-minded (prince) easily and quickly retained all the sciences, and all the fine arts taught

अधारयद्यत्नमपास्य सद्यः सूचीरयस्कान्तशलाकिकेव ॥ ६७ ॥

उद्यन्तं प्रथमावनीधरतटादोजांसि भानुं यथा

प्रत्यग्रा गुरुसन्निधौ तमभजन् प्राग्वासनाभिः कलाः ।

आमोदं हृदयेषु सर्वजगतामातन्वते साम्प्रतं

ता एताः परिहृत्य मोहमखिलं तानीव गाढं तमः ॥ ६८ ॥

अनन्तरमनन्य-सामान्य-सौजन्येन, अन्यूनाधीत-विविधायुध-नैपुण्येन कारुण्य-दाक्षिण्यादि-गुण-शरण्येन पुण्यतर-सरण्यधीन-मति-विन्यासेन निपुण-गण्य-प्राज्य-साम्राज्य-रमा-समागम-पैशुन्य-मुखर-कल्याण-सर्व-लक्ष-णानुगुण्य-वर्णनीयेन कलशार्णोराशि-कन्यका-रमण-चरण-स्मरण-निशित-नियत-शुभाचारेण निसर्गोद्गम-शक्ति-निराकृत-कुमारेण कुमारेणानेन धरण्याः पतिरात्मनो नियतममन्यत धन्यतममन्ववायम् ।

by the preceptor, like a magnetic needle, which easily and quickly retains (iron) needles. (67)

Just as the splendours approach the sun rising from behind the slopes of the Eastern mountain, even so did the new arts come to him under the eye of the preceptor as⁵²⁴ a result of his impressions of past perceptions.⁵²⁵ And now⁵²⁶ these same (arts), produced intense joy in the hearts of all the people by driving away their ignorance as do the (i. e. the splendours of the sun) by chasing pitch darkness.⁵²⁷ (68)

NARASIMHA'S SATISFACTION

Thereafter the king regarded his race as really blessed by this prince, who was endowed with a unique gentlemanliness, who was skilled in numerous, weapons thoroughly mastered, who was a refuge of compassion, courtesy and other virtues ; the flow of whose intellect was along virtuous channels ; who was admirable with the favourableness of all the auspicious marks praised even by the expert and proclaiming aloud the acquisition of the glory of paramount sovereignty (by him) ; whose disciplined righteous conduct was purified by (Lit. 'sharp with') remembering Viṣṇu's⁵²⁸ feet ; and who excelled Kārtikeya with his innate unbearable prowess. ⁵²⁹

कालाद् बहोरथ महीं विरहासहिष्णु-
 माश्वास्य नव्यनिजशाश्वतकीर्तिमूर्त्या ।
 नानागुणश्रवणकौतुकिनां सुराणां
 नाथेन सख्यमभजन् नरसक्षितीशः ॥ ६९ ॥

अतः परमनुचिन्तित-निखिल-जन-हित-कृत्यैः अमात्यैः अनुनीय समा-
 नीतः स्पृहणीय-विनीति-नीति-मुख-महनीय-गुण-गण-समुच्चरित-निधिरच्यु-
 त-धरणीपतिः स्वयंवरादरणीमवनीं प्रधानगृहिणीपदमानीय आत्मना राज-
 न्वतीमतानीत् ।

अनुकल-जाज्वल्यमान-मणि-ज्योतिरातप-जाल-जटिलेषु, विलेशय-तिलक-

NARASIMHA'S DEATH

Then, after a long time, king Narasimha consoling the earth, who could not bear separation from him, with his image in the form of his wonderful and ever-lasting fame contracted friendship with the lord of the gods,⁵³⁰ who were eager (to have him in their midst) on account of having heard of his numerous virtues. (69)

* * *

ACYUTA

CORONATION

Thereafter, king Acyuta, the renowned⁵³¹ treasure of admirable and desirable virtues such as modesty and political sagacity, was brought⁵³² with respectful persuasion (to the coronation hall) by his ministers, whose activities were directed to deliberations conducive to the public welfare. And he made the earth,⁵³³ who believed in marriage by self-choice of husband, as one possessing a good king (in his person), after having raised her to the rank of his chief queen.

The earth,⁵³⁴ which had incessantly performed extremely austere penances by sitting on the flat surfaces of hoods of the

फणा-फलकेषु निसर्ग-निशिताग्रे निदान-क्रोड-दंष्ट्रा-क्रकच-चक्रे जलद-
मार्ग-लङ्घन-जङ्घालेषु शिखरिशृङ्गजालेषु च निषद्य निर्वर्तित-तीव्रतर-तपोनि-
रन्तरा वसुन्धरा निखिल-गुण-निरवद्यं नृग-नहुष-भरत-भगीरथ-नलादि-
नृपालानासाद्य-नीत्युद्योत-विद्योतमानमेनमासाद्य प्रत्यपद्यतामन्दमानन्दम् ।

महीमहेन्द्रस्य तस्य स्वान्तमधिवसन्तम् अरविन्दनयनम् अभिगन्तुमिव
सन्ततमुरोऽन्तराल-भुज-तटान्तरयोरविन्दतां वसतिमिन्दिरावसुन्धरे । अथ
नरपतेरस्य स्वभावसुभगं वपुर्नन्दनमिव वसन्तः, नयमिव विनयः, नालीक-
मुकुलमिव विक्रासः, नदी-नायकमिव विधूदयः, नक्षत्रेशमिव शरदागमः,
नागेन्द्रमिव मदोदयः, नारायणभुजमध्यमिव कौस्तुभमणिः अद्योतयत नत-
मध्याजननयनामृतासावनं नलिनशरसञ्जीवनं नाटितललितरसभावनं ना-
सत्यादिरूपपरिभावनं नवयौवनम् ।

शरणागत-नरपालक-लोकालिक-भाग-भावुक-रेखा-मातृकारेखायितोर्ध्व-
रेखाञ्चल-प्रपञ्चित-मत्स्य-रेखया मकरकेतनमधो विधायैव वर्तमानं संवाह-
नपर-वरारोहा-परिषदुरोरुह-कुम्भसम्भावनाहृता-प्रकाशन-कुशल-कलश-चि-

lord of serpents (*i. e.* Śeṣanāga), which (*i. e.* flat surfaces) were bathed in a flood of sunshine of the lustre of constantly blazing jewels, by sitting on the circle of swords⁵³⁵ in the form of the extremely (Lit. 'naturally') keen-edged fangs of the primaeval boar, and by sitting on the sky-licking⁵³⁶ ranges of mountain peaks, and after having been married⁵³⁷ to such kings as Nṛga,⁵³⁸ Nahuṣa, Bharata, Bhagīratha and Nala, endowed with all the eminent (Lit. 'faultless') virtues, was transported with joy on marrying this king.

Lakṣmī and the earth⁵³⁹ found a permanent abode in the interior of his chest in between his two shoulders to keep close to the lotus-eyed god (Viṣṇu), who was dwelling in the heart of this king.

ACYUT'AS PERSONAL DESCRIPTION

Then the prince of youth, the nectar shower for the eyes of slender-waisted damsels, renaissance of the lotus-arrowed god (*i. e.* Cupid), romantic spirit of the dance and the graces, and an eclipse for the beauty of Nāsatyas⁵⁴⁰ and others,

ह्र-समन्वितम् अनुदिनमहमहमिकया विनमतामवनिपतीनाममित-बहुविध-
मणि-गण-स्थ-पुटित-कठिन-किरीट-कोटि-संचयेनापि कठिनतां नादधादवनि-
भुजश्चरणयुगलम् । सामन्त-वसुधराधिप-कुन्तल-कुसुम-वान्त-मकरन्द-पूर-
निरन्तर-क्षालनयेव चरणारविन्दतलान्तरे कमलकुलिशातपत्राकाररेखाः
प्राकाशन्त ।

अनवरतमखिल-दैवत-पूजोपकरणता-समासादित-सुकृतपरिणतिभिश्चर-
णतामस्य समश्नुवानं विसप्रसूनं शश्वदशेषजगदीश्वर-वदनसहस्रपत्रैर्विरि-
स्यामजस्रमशिश्नियत् ।

illuminated the naturally beautiful body of this king, as spring does the Nandana (garden), as mercy justice ; as bloom a lotus-bud ; as moon-rise the ocean ; as the advent of autumn⁵⁴¹ the moon ; as issue of ichor a lordly elephant and as the *kaustubha*-gem Nārāyaṇa's chest.

Feet

By means of the fish-line,⁵⁴² displayed on the border of the vertical line⁵⁴³ which served as the line of letters (alphabet) forming the auspicious line⁵⁴⁴ on the forehead of kings who had sought shelter with, the pair of his feet put to humiliation, as it were, the fish-bannered god (Cupid⁵⁴⁵). It (the pair of feet) bore the pitcher-mark, competent to indicate its suitability to honour the pitcher-like breasts of a bevy of lovely ladies engaged in shampooing it. It was not roughened even by rubbing against the borders of millions⁵⁴⁶ of crowns, hard on account of being set with innumerable gems of various kinds⁵⁴⁷ and belonging to kings who constantly vied with one another to make their obeisance. The lotus-, the thunderbolt- and the umbrella-signs shone on the lower parts of his lotus-like feet, as if on account of their constantly being washed with a stream of floral juice, oozing from flowers strewn in the hair of vassal prince. The lotus flower, getting transformed into the feet of this king as a result of the fruition of its meritorious deeds consisting in⁵⁴⁸ constantly⁵⁴⁹ functioning as an apparatus for worship of all the gods, was constantly worshipped with thousands of lotus-like faces of other kings.

अस्मत्कुलाधिपतिराप जगत्त्रयाधः-

पातित्यमित्यपयशः परिमार्ष्टुमेव ।

प्राप्याधिकोन्नततरप्रपदत्वमस्य

कालाद्बहोरवहतां कमठौ प्रशस्तिम् ॥ ७० ॥

मनोज्ञतारुण्यमदद्विपेन्द्रनिदम्भनस्तम्भविडम्बनार्हम् ।

उपर्युपर्यूर्युगं प्रवृद्धं प्रियाजनप्रेमभरैरिवास्य ॥ ७१ ॥

श्रीनृसिंहकुमारोऽयं सिंहसंहननोऽभवत् ।

सिंहमध्यतया तस्य चित्रं किमिव साम्प्रतम् ॥ ७२ ॥

सकल-कला-कलाप-चातुर्य-गाम्भीर्य-करुणा-रसौदार्य-शौर्य-राधन-वितर-
णादि-स्पृहणीय-महनीय-गुण-गणानाम् असम्बाध-संचरणस्य हृदयेऽवकाशं
प्रस्तावयितुमिव विस्तारमगात् वक्षस्तटम् ।

In order to wash away, as it were, the disgrace, namely, 'the lord of our race⁵⁵⁰ has fallen below the triple world', two tortoises transformed themselves into the exceedingly raised up upper part of his feet and (thus) obtained renown⁵⁵¹ after a long time. (70)

Thighs

His two thighs, which were veritable⁵⁵² tying posts⁵⁵³ for the rutting lordly elephants in the form of his charming youth, gradually grew plump (as they rose) upwards, as if with the mass of love of sweet-hearts. (71)

Waist

On account of being *sinha-madhya* (lion-waisted; having the word *sinha* in the middle of *Nṛ* and *kumāra*) this prince of the glorious Nṛsinha (Nṛsinhakumāra) possessed a body firm and strong like that of a lion (*sinha-samhanana*). (Evidently) there was nothing surprising about it (because one who is lion-waisted must be lion-bodied too⁵⁵⁴). (72)

Chest

His broad chest had expanded as if to indicate the room provided⁵⁵⁵ in his heart for the free movement of a host of desirable and admirable qualities such as intelligence (Lit. 'cleverness'), profundity, compassion, love, magnanimity, prowess, devotion to the lord and military skill⁵⁵⁶ as well as a multitude of all the fine arts.

प्रफुल्ल-कल्लार-पल्लव-तल्लज-स्थलारविन्द-कान्ति-सन्तति-सन्तताहर-
ण-परिणत्येव व्यक्तरागं हस्तयुगं समस्त-विमत-पार्थिव-साम्राज्य-रमा-
निरन्तर-सञ्चरणेनेव व्यञ्जयति स्म अनन्यसामान्यं काठिन्यम् ।

विस्तृत-वक्षःस्थल-लक्ष्मी-सौध-पार्श्व-द्वय-निक्षिप्त-मणि-कलश-लक्ष्मी-स-
मान-कद्वारभटी-सुमांसलमंसयुगलंतरुणिमारम्भ-स्तम्बेरम-कुम्भभावमवा-
लम्बत ।

रमसार्लेष-रसाभिलाषिणीनां राजन्यकन्यकानां रागातियोगेन युग-
पदनुकलमभिपतद्भिश्चेतोभिरिव निरन्तरा जय-दुन्दुभि-मद-सिन्धुर-निनद-
निरोध-धौरन्धर्य-हर्षोन्मेष-पोष-समिन्धानेव परिणाहमवहत बन्धुरा
कन्धरा ।

Arms

His two arms, free-(on account of their length)-to
throttle the pride of the quarter-elephants in the length of
their trunks, reached⁵⁵⁷ the pair of knees in order to encourage
it, so to speak-(the pair of knees)-which had sunk within
itself, as if from fear of an attack from the pair of (his)
plump thighs.

Hands

The pair of his hands was clearly red as if in consequence
of robbing the aggregate of beauty of the land-lotuses, the
tender sprouts and the fullblown red lotuses. It displayed
an unprecedented toughness⁵⁵⁸ as if due to the constant
movement on it of the Goddess of Sovereignty of all the
hostile princes.⁵⁵⁹

Shoulders

His plump pair of shoulders, similar in beauty⁵⁶⁰ to the
jewelled pitchers placed on both sides of the staccoed mansion
of the beauty of his broad-chest, was (the pair of the) frontal
globes⁵⁶¹ of the elephant in the form of his prime of youth.

Neck

His tapering neck attained its full development, as if
stimulated by the force of rising joy owing to its capacity to
outcry infuriated elephants and drums of victory. It was

हृदन्तर-निरन्तर-संचरदञ्जन-गिरि-सप्रभ-कैटभारि-मुख-कञ्ज-मुखर-पा-
ञ्चजन्य-निनद-प्रपञ्च-कञ्चुकि-इव, रसना-चत्वर-विसृत्वर-निरवद्य-विद्या-
कलापाकूपार-धीरवापूरित इवागादकुण्ठः कण्ठः पिकस्वरताम् ।

लावण्याब्धिभवो नित्यं तारुण्यशरदुज्ज्वलः ।

असंख्येयकलश्चित्रमाननेन्दुः प्रवर्धते ॥ ७३ ॥

अनवद्यतदाननोपमाशादुरितेनैव शशी मयीविलिप्तः ।

कमलं च सहस्रधा विभिन्नं कथयेत्साम्यकथां बुधः कथं वा ॥ ७४ ॥

प्रतिनव-लावण्य-पूर-विहार-पारीण-विलोचन-वैसारिण-युगापाङ्ग-बाल-
धि-विलम्बिनी-कान्तिसुधा-सान्द्र-कपोल-युगल-चुबुक-भाग-लग्न-प्रत्यग्र-

covered,⁵⁶² as if with the hearts of princesses longing for the
delight of passionate embraces,-(hearts)-that were const-
antly and simultaneously throwing themselves on it out of
excessive love.

Throat

His throat acquired⁵⁶³ the melody of a cuckoo's notes, as
if furnished with swelling notes of (the conch) *Pāñcajanya*⁵⁶⁴
blown by Viṣṇu,,⁵⁶⁵ glossy black as a mountain of collyrium,
constantly moving in his heart ; and as if filled with the deep
roar of the sea⁵⁶⁶ in the form of the multitude of flawless
sciences roaming on the cross-road of his tongue.

Face

Born of the ocean of beauty, bright with autumn of
youth⁵⁶⁷ possessed of numerous *kalās* (graces ; digits) his face-
moon ever waxed.⁵⁶⁸ Oh wonder ! (73)

As a punishment for the sin of possessing ambition to
serve as a standard of comparison for his flawless face, the
moon was covered with black spots and the lotus was split
into a thousand parts.⁵⁶⁹ How then would a wise man ever
talk about a comparison ? (74)

Beard

The line of beard shone on the king's moon-like face. It
was suspended⁵⁷⁰ from the tail-corners of a pair of eye-fish,
dextrous in sporting in the ocean of fresh beauty. It was, as

जङ्घाल-नीलिका-कालिकेव कान्तनिसर्गोदग्र-कपोल-युगलाघ्राण-मधुराधर-वि-
म्ब-चुम्बन-लालस-विलासिनी-परिषदसकृत्प्रहित-संगतासित-कटाक्ष-वीक्षा-
ङ्कर-शङ्कामङ्कुरयन्ती, भक्त्यतिशय-प्रसन्न-पन्नगपति-शयन-लालन-प्रसारित-
शयन-प्रकाश-संशयकरी चिकुर-भार-परिणत-शृङ्गार-रस-पूर-तट-वन्धायित-
समुन्नत-ललाट-पार्श्व-द्वय-दृश्य-निष्यन्द-सन्देहकारिणी तरुणिम-वारणेन्द्र-
मदरेखानुकार-पारीण-कुसुमचापादिमाभिरूप-परिषदसकृद्विजय-प्रशस्त-व-
र्णालि-केलि-निर्णायिका धरणीन्द्र-वदन-चन्द्रमसि श्मश्रुराजिरराजिष्ट ।

करुणा-वरुणालय-वन-विहार-कृतावगाह-सरोरुह-गृहाभितः-प्रसारित-
बाहा-विक्षेप-समुत्क्षिप्त-तरङ्ग-स्तोमैरिव विस्तारितं शतपत्र-नयन-चारित्र-

if a streak of old-tremulous (Lit. 'swift') moss,⁵⁷¹ sticking to the regions of chin and the pair of cheeks, round with the nectar of beauty. On account of radiating beauty, it produced the impression that the gazing had clung⁵⁷² (to his lower-lip and cheeks) and had sprouted ;--the gazing of the black side-long glances, cast constantly by a bevy of lovely women, ardently desirous of kissing his sweet *bimba*-like lower-lip and the pair of his high cheeks. It gave the impression of a couch, spread for Viṣṇu, pleased with great devotion, to repose on.⁵⁷³ It seemed⁵⁷⁴ as if (two) lovely streams were flowing from the two sides of his lovely forehead, serving as embankment to the sea of exquisite⁵⁷⁵ beauty in the form of his luxuriant hair. It was skilled⁵⁷⁶ in imitating the line of ichor of the lordly elephant in the form of his youth. It⁵⁷⁷ acted as a judge, as it were, at the sport of writing eulogistic verses, celebrating his repeated triumphs in the assembly of scholars like Cupid.

EYE-CORNERS

His eye-corners were very long. They were an ocean of compassion and were expanded as it were, by a multitude of waves, raised with the movements of her arms that were stretched all round by Beauty (incarnate), who had taken a plunge while enjoying aquatic-sport⁵⁷⁸ therein. They were

विविध-स्तोत्र-श्रवण-पात्रता-पवित्रं श्रोत्रयुगमादरेण समाश्लिष्यदिवातिमा-
त्रमायतापाङ्गम् ।

प्राङ्गण-रिङ्गण-निपुण-विहङ्गेश-रथ-नताङ्गी-प्रतिफलदङ्ग-पिशङ्गिम-शङ्कनी-
येन, गति-प्रसर-प्रतीप-श्रवणोपरि समुपेत-कोपोदय-निरूपणीयेन शोणिम्ना,
सुपर्वाधिप-कुमार-सुरभि-चाप-मुखाभिरूप-विजय-प्रशंसि-नासावंश-ध्वज-
दण्ड-संगत-कौशेय-पताका-संशयकरेण, सन्तत-सन्निहित-निज-नन्दिनी-संद-
र्शनागत-दुग्ध-सिन्धु-सगन्धेन, निखिल-कञ्जमुखीजन-नयन-जीवंजीव-रञ्जन-
कौमुदी-पुञ्ज-मञ्जिम-व्यञ्जकेन धवलिम्ना, सन्तत-ध्यान-सन्दर्शन-वश-पुरः-
सन्निहित-पन्नग-रिपु-रथ-स्थिर-प्रतिबिम्ब-कान्ति-संभावनीयेन, विजृम्भित-

respectfully embracing,⁵⁷⁹ as it were, the pair of ears, holy on
account of their worthiness to listen to various panegyrics on
the life of the lotus-eyed god (Viṣṇu).

Eyes

By means of the redness which was, as if the reddish
colour of the reflected limbs of the Goddess of Beauty,⁵⁸⁰ skilled
in strolling in the courtyard (of his palace): and which could
be attributed to the appearance of anger, felt⁵⁸¹ against ears that
caused obstruction to their expansion; by means of the white of
the eye, which gave the impression that it was a silkbanner fixed
to the flag-staff in the form of the bridge of his nose, extolling
his victory over wise men like Indra's son (Jayanta) and
Cupid; which was akin to the whiteness of the ocean of
milk, come to visit his daughter (*i.e.*, the Goddess of Beauty)
permanently⁵⁸² dwelling in its vicinity; and which displayed
the beauty of the massed moon-light that gladdened the
partridges in the form of the eyes of all the lotus-faced
damsels; and by means of (two) dark pupils⁵⁸³ which suggest-
ed the beauty of the steady reflection of Viṣṇu, present before
his mental eyes through presentation owing to constant
meditation; and which were individually fascinating like a
blue-cloud, unfailingly showering the fluid of compassion,
calmly stored within the great ocean of nectar in the form of

स्वाभाविक-प्रभा-सुधा-महामोधि-मध्य-निष्पन्द-निलीन-करुण-रस-वर्षा-
मोघ-नील-मेघ-पृथुक-श्लाघनीयेन कनीनिका-कालिम्ना, अत्यन्त-गम्भीर-
कान्ति-पारावार-कृतावतरण-शोण-नद-भागीरथी-तरणिकुमारिका-चातुरीम्
ऊरीकुर्वाणम्, परधरणीश्वराणाम् ऐश्वर्य-निर्माण-स्थिरीकरण-संहरणानुगुण-
गुणत्रयमिव प्रकाशयद् आश्रित-वर्ग-समासादितानुमोद-प्रसाद-गुणम्,
अखिलानन्द-संदायकम् अङ्गनाजनानुराग-सागर-सुधाकरो वदनराज-विम्ब-
पूजा-राजीव-कान्ति-समुत्तेजकम्, अराजत लोचनयुगम् ।

पैशुन्य-परापवाद-पर-नारी वर्णनाकर्णन-निरोध-विहित-प्राकार-मण्डला-
नुकारिभिः एकवार-श्रुताशेष-विद्वेषि-वसुमती-पाल-राज्य-रमा-मृगी-समाज-
समाकर्षण-पाश-वलय-निकाशै-ल्लेखा-वलयैः-समेतमवर्णनीयं कर्णद्वयम् अन-

his natural and radiating beauty his two eyes were assuming (Lit. 'appropriating') as it were, the grandeur⁵⁸⁴ of the *Ṣoṇa*, the Ganges and the *Yamunā*,⁵⁸⁵ falling in the fathomless ocean of (his) beauty.

They exhibited⁵⁸⁶ as it were, the three qualities (*sattva*, *rajas* and *tamas*) corresponding to the Creation, Preservation and Destruction of the prosperity of hostile kings. To his dependants, they were a source of favour and joy. They showered happiness on all (the people). They were the moon for the ocean of maidens' love; and they shone as enhancing the beauty of the blue-lotuses culled for the worship of the lunar-orb in the form of his face.

Ears

The pair of his indescribable ears⁵⁸⁷ had encircling lines that imitated a row of ramparts⁵⁸⁸ constructed in order to guard against, as it were, listening⁵⁸⁹ to descriptions of others' wives, calumny⁵⁹⁰ and scandal, and that resembled a net of snares, (set) in order to capture herds of gazelles in the form of the glory of sovereignty of all the hostile kings, as also to retain, completely, of what he had heard but once. It shone like a couple of stools, fixed to seat the Goddess of transparent beauty of his lotus-like⁵⁹¹ eyes coming to it constantly (on account of being its neighbour).

वरत-समागच्छदच्छ-नयन-शतच्छद-च्छवि-रमा-समुपवेशनाय प्रतिष्ठितं
विष्टर-युगमिव व्यराजिष्ट ।

चम्पकमुकुलादिकमखिलमुपमानजातमपजित्य जगत्त्यन्यत् पुनरस्ति
वा न वेत्युद्ग्रीविकया विलोकयन्निव शाश्वत-सौमनस्य-प्रशस्य-निज-निःश्व-
सित-मरु-पर्युदञ्चदामोद-भर-प्रपञ्च-प्रणुन्न-भुवन-समुन्नतः, अभ्यर्णगत-
वदन-शतपर्ण-सौरभ-विशेष-निर्णयायेव किञ्चिदवनीतलचञ्चलः प्राशंसि
शशिवंशमणेर्नासावंशः ।

पुरातन-पुण्य-परिपाक-रचित-सपत्नलोक-साम्राज्य-रमा-समाकर्षण-य-
न्त्र-वलय-विलास-गन्त्रीम्, अशेष-जगतीपतीनामेष तिलको भविष्यतीति
व्यक्तीकरणाय सितपत्र-पत्र-निर्वर्तित-तनुरूप-मुद्रानुकार-निर्णिद्राम् ऊर्णाम्
उद्वहन्, दुष्टधरणीभृदहृष्टागमानध्यायाष्टमी-स्पष्टीकरणाभिनिविष्ट-कुमुदि-

The Bridge of the Nose

The bridge of the nose of the gem of the lunar-race was admirable. Having vanquished the *campaka* bud and all other standards of comparison, it was, as if surveying with upraised head (Lit. 'neck') to ascertain, whether anything had survived in the universe⁵⁹² (for it to conquer) or not. It stood high after humbling the (three) worlds by the diffusion of the massed fragrance emanating from the amaranth⁵⁹³ of his breath, charming by its eternal fragrance. It was bent a little towards the earth, as if to get a decision with regard to the excellence of its fragrance as compared to that of its neighbour, the lotus-like mouth.

Forehead

The broad forehead of the lord of the earth bore a circular line of down,⁵⁹⁴ which was veritable graceful cart⁵⁹⁵ to carry the machines for dragging the goddess of paramount sovereignty of the enemies, acquired by the fruition of past merits; and which was wide awake in imitating⁵⁹⁶ the impression of a small seal made of the feathers of swans to proclaim that he was destined to be the ornament of all the kings. It (*i.e.*, the forehead) resembled the half-moon devoted to the elucidation of the eighth day (of the fortnight), a

नीष्टार्ध-निर्धारणीय, व्युष्ट-कमल-समान-दृष्टि-निविष्ट-रमा-पुरः-प्रतिष्ठापित-
कनकोन्मृष्ट-विहार-शारि-फलक-दृष्टान्तो महीपतेरद्योतिष्ट ललाटपट्टः ।

गाम्भीर्य-नित्य-विसृत्वर-सत्त्व-गुण-बहिर्निरस्त-शैशव-चापल-संयुक्त-
विस्तृततम-मस्तकि-मति-प्रस्तावकः, कमनीय-वदन-कुमुदिनी-रमण-लावण्य-
पूर-रत्नाकर-लहरि-लय-बहिर्निरुद्ध-निवर्तमान-विकर्तननन्दनी-नन्दनीयः, सौ-
न्दर्य-रमा-समेत-तरुणिम-विहार-संकेत-तमाल-वन-कुञ्जभाव-समञ्जस-
परिहृत-पञ्चशर-निदाघ-वञ्चित-चञ्चलनयनाद्गञ्जल-पथिक-श्रमः, समदृ-
श्यत यौवनवर्हिण-वर्हभरानुरूपः केशकलापः ।

किन्तु चापमिव कन्दलत्फलं जातरूपमिव जातसौरभम् ।
अस्फुरद् वपुस्तीव मेदिनीनायकस्य नवयौवनोदयात् ॥ ७५ ॥

holiday for the scriptural study⁵⁹⁷ in the form of the arrival of (news of) trouble from wicked kings. It shone like the gilted board of the game of chess, set before the goddess of beauty, who resided in his eyes, resembling full-blown lotuses.

Hair

His luxuriant hair resembled the mass of feathers of the peacock in the form of his youth. It produced the delusion⁵⁹⁸ of a huge serpent possessed of youthful agility, expelled⁵⁹⁹ (from within him) by his profundity and ever growing quality of nobility. They were lovely like the Yamunā flowing back on account of its progress being arrested,⁶⁰⁰ before it entered the ocean (Lit. 'outside') by the tide of the ocean in the form of the massed beauty of his charming moon-like face. They resembled the arbours of a forest of *tamāla* trees, serving as a rendezvous for the sport of Youth with the Goddess of Beauty, and thus removed the fatigue of travellers in the form of eye-corners of tremulous-eyed maidens,⁶⁰¹ oppressed by the heat of love.

Conclusion

With the bloom of new youth the king's person shone extremely bright, as if a bow had borne fruit or gold had become fragrant. How wonderful !⁶⁰² (75)

विज्ञैरीक्षणगोचरो नयगुणो वीरो रसो मूर्तिमान्

प्रत्यर्थिक्षितिपैः सुहृद्भिरुदयत्प्राणो नभःपादपः ।

धर्मः संघटिताकृतिः प्रकृतिभिस्ताम्राधराभिः पुनः

साकारः स्मर इत्यपि क्षितिपतिः सर्वैर्मुदाऽगृह्यत ॥ ७६ ॥

विलाससदनं विशेषज्ञतायाः, विश्वासभूमिर्विश्राणनस्य, सिद्धिक्षेत्रं शक्तित्रयस्य, आलवालः सुशीलानाम्, आलम्बनं गाम्भीर्यस्य, शरण्यं सौजन्यस्य, समाजः सुचरितानाम्, संकेतभवनं संगीतस्य, सौहित्यं साहित्यस्य, अनपायभूमिरुपायानाम्, पण्यवीथिका पुण्यानाम्, समाहारः साहसिकतायाः, सन्दोहः सौन्दर्यस्य, सर्वस्वं सरसतायाः, नित्यनिवासः सत्यवचसाम्, ऐकमत्यं विशुद्धीनाम्, उदवसितं शौर्यविलासितानाम्, सूतीगृहं नीतिपथस्य, सामानाधिकरण्यं प्रामाणिकगुणानां स भूपतिरभूत् ।

अथ कदाचिद् हर्म्यान्तरान्निर्गत्य धरणीजानिः 'आजानेयमानय' इति समीपवर्तिनं कञ्चन कञ्चुकिकलाध्यक्षमादिक्षत् ।

The wise thought of him as a visible quality of statesmanship ; hostile kings, as the heroic sentiment incarnate ; friends, as a living desire-granting tree, the subjects, as *dharmā* in a corporeal form, and again the red-lipped damsels, as cupid personified. Thus everybody looked at the lord of the earth with delight.

(76)

ACYUTA'S CHARACTER

The king was the pleasure-house of discriminating knowledge, the confidant of liberality, field of success for the three regal powers, the watery basin (of the tree) of good conduct, support⁶⁰³ of profundity, refuge of gentlemanliness, an aggregate of noble deeds, a rendezvous of music, fulness of literature, substratum of (the successful employment of the) four political expedients, a market place of meritorious deeds, combination of courage, mass of beauty, all-in-all of good taste, an eternal abode of truthful words unanimity of purities, residence of heroic exploits, the lying-in-chamber of statesmanship, and consensus of universally acknowledged virtues.

THE HORSE RACE

The Horse

Then, once⁶⁰⁴ on coming out of the palace, the king⁶⁰⁵ ordered certain head-chamberlain to fetch the well-bred horse (*ājāneya*).⁶⁰⁶

तदा विनिर्गत्य तुरङ्गशालां

प्रविश्य पत्न्याग्निनमेव पूर्वम् ।

चेतोऽतिशायिस्यदसंप्रदाय-

मनीनयत् सोऽपि ह्यं रयेण ॥ ७७ ॥

उभय-पार्श्वगत-पुरुष-द्वय-हस्त-दल-निलीन-खलीन-वलय-विकृष्यमाण -
मपि शश्वदुपर्युद्गमनच्छलेन नभश्चरणगर्वितम्, उच्चैःश्रवसमवरोपयितु-
मिवेच्छन्तम्, प्रतिक्ष्णोत्क्षिप्त-सरभस-चलाचल-पुरोभागैकचरणतया
दुर्विनीत-सर्वसहापाल खर्वेतर-गर्व-दर्वीकर-विष-वेगानुर्वराया रजोभसित-
पूर्वमिवावतारयन्तम्, वेग-विषय-बान्धव-विहग-धुरन्धर-परिपन्थिभूत-वात-
न्धय-कुल-निर्गन्धन-रसानुबन्धेन वसुन्धरातलमिव विदारयन्तम्, सुपव-
सरणि-सञ्चार-दुर्वार-गर्व-प्रह-सार्वभौम-शताङ्ग-गन्धर्व-समूहमिवाह्वयमानम्,
आहव-मुख-विभ्रष्टानिष्ट-नृप-निज-गर्भ-निवासार्पण-दृष्टापराध-वसुधा-कुट्ट-
न-क्रममिव विस्पष्टयन्तम्, अमन्द-रयानुबन्ध-वश-सन्ततोदस्त-शब्द-प्रह-
युग-तया पक्षि-कुलाध्यक्षाशुशुक्षणिसखावेव वेगविषये मम लक्ष्मिति करा-

Then withdrawing (himself from the royal presence) he entered the stable and speedily brought thence the horse, which had already been saddled and which outstripped the mind in speed.⁶⁰⁷ (77)

(Then the king) beheld a huge, excellent horse.⁶⁰⁸ Though it was being pulled by means of reins, held in their lotus-like hands by two men, who were walking along with it by its both sides,⁶⁰⁹ yet, under the pretext of incessantly jumping up, it wanted, as if to pull down *Uccaiṣravas*, proud of moving in the sky.

It was removing, as it were, the effect of the position of the serpent of extreme haughtiness of unruly kings by applying ash-dust⁶¹⁰ of the earth⁶¹¹ with the fore-part of one of its hoofs, raised up every moment and violently shaken.

It was breaking asunder the earth, as if through its desire to curb the pride of serpents, the enemies of Garuḍa, its kinsmen in matters of speed.

ङ्गुल्युगोत्तेपाभिनयपूर्वमिवाचक्षणम्, समस्त-विमत-पार्थिव-समर-विजि-
गीषा-निरसन-सरभसोदस्त-गलहस्तकमिव विद्योतमानम्, जङ्घा-वेग-जनि-
त-भङ्ग-सारङ्ग-कुलोपहत-शृङ्ग-युगाङ्कनमिव शङ्कनीयम्, वदनाग्र-लग्न-
रुक्ममयाफलगुतर-वगु-वल्गावलय-चमत्कारात्सलिलपानाग्रह-युगपद्गृहीत-
मन्दाकिनी-कनकारविन्द-मृणाल-तन्तु-सन्दानितमुखमिव-संक्रन्दनसैन्धवम्,
सरभस-ग्रहण-चञ्चल-फणाञ्चल-मणि-सञ्चय-रुचि-रञ्जित-कञ्चुकि-कुल-संच-
लञ्चुभागमिव मुञ्जकेशरथम्, प्रतिदिनमभिनवतया विरच्यमान-सकल-
दिगाच्छादन-निज-वेग-कीर्ति-च्छटा-पट-समुत्तेजन-कूर्च-कलाप - सच्छायैः
पीवरायत-स्कन्ध-भाग-केदारान्त-कन्दलदवनीन्द्र-विमल-यशः-सन्तति - कल-
माङ्कुर-सन्दर्शनीयैः, असाधारण-वेग-विधूति-भय-धावित-हरिण-धारणाप-

It was challenging,⁶¹² as it were, the horses⁶¹³ of the sun's⁶¹⁴ chariot, that were pulled up with irresistible pride on account of moving in the sky.

It was, as if, manifesting the act of beating the earth (in punishment for its) obvious crime of affording protection in its bosom to the inefficient (Lit. 'undesirable') kings, who fled from the forefront of the battle. By reason of its two ears, always kept erect owing to its unflagging high speed,⁶¹⁵ it was, as if asserting⁶¹⁶ by making the gesture of holding up two fingers of its hand that the chief of the birds (*i.e.*, Garuḍa) and the friend of fire (*i.e.* wind) alone were its ideals⁶¹⁷ in the matter of speed ; and was, as if, embellished with strangling hands, quickly raised to throttle the desire of victory in the battle of all the hostile kings ;⁶¹⁸ and was, as if, adorned with a couple of horns, presented by a herd of deer defeated by the speed of its shanks.

By reason of the splendour of the heavy,⁶¹⁹ beautiful⁶²⁰ and golden bridle, fitted in the fore-part of its mouth, it appeared to be Indra's horse with its mouth bridled⁶²¹ with fibres of stalks of golden lotuses, (growing in) the heavenly Ganges, and suddenly seized⁶²² by it on account of its eagerness to drink water.

It was, as if Viṣṇu's vehicle (*i.e.* Garuḍa) with its beak moving about in a litter of serpents illuminated by the lustre

राघ-निरोध-सावधान-सुधा-धाम-प्रेषिता-वसर-प्रतीक्षि-दीधिति-धोरणी-रम-
णीयैः, केसर-कलापैरुपशोभितम्, जन-पङ्क्ति-संदर्शनमात्र-कान्दिशीक-मृ-
ग-सन्देह-विडम्बन-हास-विलासेन, वल्गु-भुजङ्गम-विनिर्गत-निर्मल-निर्मोक-
नर्मोपदेशिना, निरङ्क-गगन-प्रेङ्खित-खुर-टङ्क-संखन्यमान-वसुधोत्सङ्ग-पुञ्जि-
त-धूलि-सङ्घ-निपात-साशङ्कतर-तरङ्गमालि-तिलक-प्रहितामृतधारा-महिताका-
रेण, रोषावेश-वश-निःशेष-चर्वितानादर-पुनर्विमुच्यमान-दर्वीकर-वैरि-पूर्व-
वेग-कीर्ति-सर्वस्व-निर्वाहकेण फेनजालेन विराजितवदनम्, अनवरत-चञ्च-
ल-प्रोथ-युगाञ्चलतया निज-विक्रम-मुखाद्विजय-रमायै कमपि संदेशमिव
भणन्तम्, अखिल-दिश-चक्र-युगपदाक्रमण-मन्त्रमिव जपन्तम्, कर्णगत-

of a store of jewels on the tips of their hoods,⁶²³ shaking on account of (their) sudden seizure.

It was embellished with a shaggy mane, which resembled⁶²⁴ brushes for dusting⁶²⁵ the beautiful cloth of the fame of its speed, that was being manufactured afresh every day, and that covered all⁶²⁶ the quarters, which was beautiful like sprouts of the *kalama* rice in the form of the spreading bright fame of the king, growing in the field of its stout and long neck ; and which was attractive like a pencil⁶²⁷ of rays that had been dispatched by the moon, eager to rectify the mistake of affording shelter to a deer⁶²⁸ running in fear of being pushed away by its extraordinary speed, and that was waiting for a favourable opportunity (to tender the moon's apology). Its mouth was adorned with a mass of foam, which was, as if the graceful laughter mocking a herd of deer running away in consternation⁶²⁹ at the mere sight of a crowd of men ; which was fascinating⁶³⁰ like the bright slough cast off by the serpent in the form of its bridle ; and which looked charming⁶³¹ like a stream of nectar sent by the mighty ocean, full of apprehension at the fall of the mass of dust,⁶³² accumulated on the surface of the earth, that was being dug by its chisel-like hoofs swinging in the limitless⁶³³ sky ; and which carried the quintessence⁶³⁴ of the ancient glory of Garuḍa's speed, completely swallowed in a fit of anger and then contemptuously disgorged.

विमल-प्रकीर्णक-निभादवर्णनीय-पुष्प-कलिकामुपहृत्य अदृश्यतया निजा-
भ्याशचराय नभस्वते वेगरहस्यविशेषानिव मन्दं मन्दमुपदिशन्तम्, अवि-
श्रान्त-चलित-खुर-पङ्क्ति-कन्दलित-धूलि-रङ्ग-संकुचित - समीप - संगततया
'प्रहता एव वयं भवतो गतागतैः, इतः परमकस्मादस्मान् प्रति धाटी-वेग-
समाटीकनैः संक्षोभ-भय-परिपाटीर्न प्रकटीकुरु' इति सर्वदा दिग्भिरिवागत्य
परिरभ्य अनुनीयमानम्, अस्मदाशामित्र-सपत्र-गोत्राधर-पारित्राण-पारीणः
समुद्र एष द्रुतगतिभावोन्मुद्र-पांसूद्रेकैर्निःशेषीकृत्य भवता विद्राव्य एवेति
प्रार्थनाय खुर-पुट-मूर्तिमर्जितवता वज्रेणेव गाढगृहीतचरणञ्चलम्, व्य-
ञ्जित-कायमिव प्रभञ्जनम्, मानिताकार-गुरु-विलासमिव मानसम्, स्थ-

By means of the constantly throbbing pair of snout-ends, it was, as it were, conveying some message to the goddess of victory with its stout mouth ;⁶³⁵ or it was, as if muttering the formula for making a sudden attack on the entire circle of quarters ; or it was, as if whisperingly imparting the special secrets of speed to the wind,⁶³⁶ approaching it invisibly with an offering of ineffably lovely flower-buds under the pretext of the bright plume,⁶³⁷ stuck on (the forehead near) the ears.

The quarters, contracted by the mass⁶³⁸ of dust produced by its constantly moving hoofs and crowding near it, were, as if constantly approaching it and imploring it with embraces as follows : "We have already been injured by your galloping to and fro. Do not expose us,⁶³⁹ filled with great fear and agitation as we are, beyond this by violently and suddenly jumping to attack us."

Assuming the form of its hoofs⁶⁴⁰ the thunder-bolt firmly caught, as it were, the fore-parts of its feet in order to make the (following) request : "This sea, skilled in protecting winged mountains, enemies of our quarter⁶⁴¹ should be destroyed⁶⁴² by your lordship by completely filling it with masses of dust raised by your lordship's swift paces."⁶⁴³

It was, as if the wind appearing in a corporeal form. It was, as if the mind, occupying a gigantic form (Lit. 'honouring great bodily charms'). It was, as if the sun's⁶⁴⁴ horse, moving on the earth through its desire to trot on land.

लगमन-वाञ्छा-कलित-मही-सञ्चारमिव कञ्जेश-हयम्, परोक्षित-पक्षि-
 वेषमिव तार्क्ष्यम्, वपुष्मन्तमिव गर्वोष्माणम्, वेगमिव तुरगवेषम्,
 साहसमिव देहसंगतम्, सलिलप्रवाहमिव सततचटुलशफराजिविराजितम्,
 सन्तुपसभामध्यमिव सततमुखरचितकविकान्तम्, वसन्तमिव वर्धितबाल-
 पल्लवम्, वारिराशिमिव प्रकाशितदेवमणिम्, अरण्यानीभागमिव अदृष्टा-
 न्तपल्लयनवरत्रासिताङ्गिनम्, धार्मिकमिव धारालसंक्रमम्, नैगममिव
 नवनवभाण्डकारिणम्, राघवानीकमिव सुग्रीवमुखम्, मायागजरणाङ्गण-
 मिव महारव्यरसितकाठिन्यम्, स्फुरितखलीनमपि भुवि विलसन्तम्,
 केसरिणमपि धृतहरिणराजिकाननम्, विनीतमपि विरचितबालचापलम्,
 अनुकलाकलितफूत्कृतिमप्यध्वनिधीरं महान्तमश्ववयमपश्यत् ।

It was, as if Garuḍa⁶⁴⁵ with its bird-form concealed.⁶⁴⁶ It was
 as if the heart of pride become incarnate ; it was as if speed
 appearing in an equestrian form ; and it was, as if daring
 incarnate.

It was adorned with a row of ever moving hoofs (*satata-
 caṭula-śapharāji-virājita*) like a current of water, which is
 adorned with the gambles⁶⁴⁷ of ever sporting fish. It always
 held the end of the bridle in its mouth (*satata-mukha-racita-
 kavika-anta*) like the interior of a good king's court, which is
 beautiful on account of the poets always sitting in the front
 (rows) in it.⁶⁴⁸ Its bushy tail had expanded⁶⁴⁹ (*vardhita-bāla-
 pallava*)⁶⁵⁰ like spring, which multiplies young sprouts. It
 displayed a twist of hair on the neck (*prakāśita-devamaṇi*) like
 the ocean which displays the *kaustubha*-gem. Its body was
 tied with a strap of the saddle, the end of which, was not
 visible (*adṛṣṭa-anta-pallyayana*)⁶⁵¹ (*varatra-asita-aṅgin*) like a big
 forest tract, the end of which is not visible and in which
 people are frightened by chiefs of wild tribes. Its progress
 was marked by various paces (*dhārāla*)⁶⁵² (*saṁkrama*)⁶⁵³ like a
 religious man, who bathes in sacred streams at the passage of
 the sun into zodiacal signs. It had wonderful trappings done
 to it,⁶⁵⁴ (*nava-nava-bhāṇḍa-kārin*) like a trader, who makes
 new vessels. Its head (Lit. 'mouth') was united with a
 beautiful neck (*sugrīva-mukha*) like Rāmacandra's army,
 which had Sugrīva at its head.....⁶⁵⁵

सविधोपगतेन सादिना धुतबालव्यजनेन ललितम् ।

हयरत्नमयं विलोकयन्नवनीभृद्विषमाममन्यत ॥ ७८ ॥

अनन्तरमन्तिकमानीतमवनीपतिराभाषमाणमिव हेषारवैर्जयजीवघोषम्,
नमुचिशासन इवोच्चैःश्रवसम्, नभोगमेशमिव केशवः, समारोहद्वाह्वरम् ।
अधिरूढ निगच्छन्नात्मसङ्काश-वयोऽलङ्कारैः, अवनीपति-कुमारकैः अनुषक्त-
तुरङ्गमारूढैरनुगम्यमानः, निर्गमावलोकनैकाग्र-मानसाम्, निटिल-तट-
घटिताञ्जलि-पुटाम्, उभय-पार्श्व-निषण्णाम्, सामन्त-वसुन्धरा-पालक-

Though its residence in the heaven (*kha-līna*) was evident (*sphurita*), yet it moved on the earth. (On removing the antithesis : it possessed a shining bridle and moved on the earth). Though a lion (*kesarin*), it kept herds (*rāji*) of deer (*hariṇa*) in the forest (*kānana*) (on removing the antithesis it possessed mane and its face bore a lovely line). Though wellbehaved (*vinīta*), it displayed childish fickleness (*bāla-capalam*) (on removing the antithesis : it was a trained horse and wagged its bushy tail (*bāla*)). Though it made a bubbling⁶⁵⁶ noise every moment, yet it was calm (*dhīra*) on account of making no noise (*a-dhvani*) (on removing the antithesis : it made a bubbling noise every moment, and was unfatigued (*dhīra*) in journeys (*adhvani*). Beholding this gem among horses, fondled⁶⁵⁷ by the groom, who was standing near it and was waving a chowrie, the king⁶⁵⁸ thought much of it. (78)

ACYUTA GOES TO THE RACE-COURSE

Subsequently, the king mounted the excellent horse which had been brought near him and which was, as if uttering cries of "May you live long ! May you be victorious !" in the form of its vigorous neighing, just as Indra rides *Uccaiḥśravas*, or Keśava, the lord of the birds (*i. e.* Garuḍa).⁶⁵⁹

The king, setting out on the horse-back and followed by princes, of his age wearing ornaments similar to those he was leading on favoured with suitable talks, glances and other such things the vassal kings who were all attention to watch his egress, had placed their folded hands on their foreheads, and were standing on both sides (of the high-way). On

मण्डलीम्, औपयिकालापावलोकनादिक्रमैरनुगृह्णन्, अपरिमित-करितुरग-
पादात-तुरङ्ग-संकुलतया हस्तिनखान्मन्दं मन्दं विनिर्गत्य नृपतिरगाहत
बाह्याली-विहारमहीम् ।

अवगाह्य महीपतिरौपवाह्यमधिरुह्य वसन्नेवाभ्यर्णचराणामनर्गल-वल्गा-
विभाग-चमत्काराणाम्, अभितः प्रचलित-चरी प्रचारी-चमर-धाराटानाम्,
अवनीपति-कुमाराणाम् आटोपान् अवलोकयन् दर-स्मित-विकसित-दृष्टि-
तिष्ठत् ।

कशात्रयविशारदाः कतिचिदश्ववारा हयान्

मुहुर्मुखलङ्घम्पिकामुखगतिभ्रमीविभ्रमैः ।

उदस्तमुखमुल्लसत्खुरमुदीर्णकर्णद्वयं

सकौशलमचालयन् सह विलोकिनां मौलिभिः॥७९॥

पार्णिद्वयाञ्चलहतिप्रकटोरुवेगान्

सिद्धान्मुखे जयतुरङ्गवरान् परेचित् ।

account of its being thronged with waves of numerous ele-
phants, cavalry and infantry, the king rode slowly through
the mound that protected the access to the gate of the city
(*hasti-nakha*⁶⁶⁰), and reached⁶⁶¹ the race-course⁶⁶² which was
situated near the outer bridge.⁶⁶³

FEATS OF HORSEMANSHIP

On reaching there the king remained seated on the horse-
back, his eyes dilated with gentle smile on beholding the feats
of princes who rode closeby, won hearty praise by their
dextrous handling of the reins, and whose horses had *caris* (?)
pracaris (?)⁶⁶⁴ and chowries waved about them.

By performing the feats of turning the horses so as to
show repeatedly *murala*, *jhampika*⁶⁶⁵ and other paces, some
horse-men, skilled in the three modes of whipping, dextrously
moved the horses with their heads raised, hoofs uplifted and
ears pricked, together with the heads of the spectators. (79)

Others, riding the well-trained horses that galloped with
speed on being spurred with both heels and that shook their

नानागतैर्नवसु वीथिषु चालयन्तः

शिष्या इवाभ्यधुरमुष्य पुरः स्वशिक्षाम् ॥८०॥

केवलस्यदगतीन् यवनादीन् ह्वेपयन्त इव भूपकुमाराः ।

भञ्जलीझलपिकागतिलीलाभङ्गिभिर्व्यचलयन्त तुरङ्गान् ॥ ८१ ॥

इति दर्शिताश्वगतिविभ्रमानिमान्

अभितोष्य तत्तदनुरूपभाषितैः ।

हयमन्यमन्यमधिरूह्य लीलया

विविधैर्गतैर्विहरति स्म भूपतिः ॥ ८२ ॥

अनन्तरमास्कन्दित-धौरितक-रेचित-वलिगत-प्लुताभिधान-समञ्चित-धारा पञ्चक-प्रपञ्चक-संचरणेन चिरं विहृत्य सकौशलमुपरि कशाञ्चलेन प्रहृत्य कन्दुकमिव निपतन्तमेव वसुन्धरायामन्तरिक्षकक्षासु सत्वरमतिदूर-मभिनर्तयन् समक्षमुत्क्षिप्य कुन्तमन्तरा सलीलमहाय गृह्यतः स्वकर-सत्वर-विमुक्त-पत्रि-विनिपतनात् पुरस्तादेव सरघाधिष्ठित-सम-मुख-दष्ट-

heads,⁶⁶⁶ so as to show various paces on the new and fine race-courses adduced what they learnt before him as pupils place their exercises before the teacher. (80)

The princes, as if shaming the Yavanas and others, who only rode at a gallop, rode the horses putting them to *bhanjali*, *jhalpika* and other graceful paces. (81)

Having rewarded them, who had shown graceful equestrian feats, with remarks suited to each, the king mounting now one horse and then the other with the greatest ease, diverted⁶⁶⁷ himself by putting the horses to different paces. (82)

Subsequently, he amused himself for long. He rode so as to show off the five graceful paces of the horses, *viz.*, leaping,⁶⁶⁸ trotting, cantering, galloping and capering. Skilfully he struck the horse with the lash of the whip and as it inclined like a ball⁶⁶⁹ he quickly made it dance in a large circuit now on the ground and then in the air in different directions (Lit. 'in the rooms of the air'). Thus imitating the skill of Nala, Nakula and Revata,⁶⁷⁰ he put the horse to its paces and feats for a pretty long time.⁶⁷¹ Instantly⁶⁷² and

भूतलेन, रयोत्तानितावर्तन-निवर्तनक्रमानिर्धार-पराभिपतनाभिपतन-भूमि-
मुख-गति-निर्गल-चमत्कारेण, निष्कलङ्क-निजाङ्ग-मालिन्य-शङ्कयेव चतु-
लतर-निजाङ्घ्रि-भव-धूलि-संगममपि परिहरता नियतानुगच्छदात्मच्छाया-
तुरङ्ग-लिलङ्घयिषा, रोषादिव साटोपमभितस्त्वङ्गता-मनोविलसितानुकूल-
गति-हृदयङ्गमेन तुरङ्गमेण नल-नकुल-रेवन्त चातुरीमधिकृत्य चारीप्रचारीः
सुचिरमचीकरत् ।

छत्रच्छायातले शस्तं चारयन् सकलं जगत् ।

अचारयदिह क्षमापो ह्यमित्यद्भुतं कुतः ॥ ८३ ॥

तदनु धरणिपालास्तद्विचित्राश्चर्या-

विलसितमनवद्यं वीक्ष्य विस्मेरचित्ताः ।

चिरमिव मणिभूषावस्त्रनीराजनाभिः

सह भुवमिव गर्वं सर्वविद्यास्वमुञ्चन् ॥ ८४ ॥

sportively the horse intercepted a spear that was thrown up before its eyes. It put its hive-like mouth close to the ground before the fall of the arrow, discharged swiftly by the king with his hand. It was heartily lauded, as its recession, on-rush and plunges were undiscernible, by reason of its quick movements in dancing and lying supine. It avoided even the touch of the dust raised by its own exceedingly nimble feet, as if afraid of soiling its spotless body. It galloped about proudly, as if through anger born of its desire to out-strip the horse in the form of its own shadow which persistently followed it ; and it looked lovely by its perfectly free movements (lit. 'movements conforming to the bent of its mind').

Constantly administering (Lit. 'moving') the entire world from under the shade of his umbrella,⁶⁷³ the king rode (lit. 'moved') the horse in the racecourse (Lit. 'here'). Whence was the wonder in that ?⁶⁷⁴ (83)

Thereafter, other kings, with their minds struck with wonder, on beholding his flawless and wonderful sport of horse-riding, gave up, their pride in all the sciences even as they had done their kingdoms (before) together with performing his lustration⁶⁷⁵ with jewels, ornaments and raiments for a long time. (84)

वसुनाभरौर्वसुन्धरेन्द्रा नृपमेनं निरराजयन्प्रमोदात् ।

ह्यचक्रगतैर्निजैरयं प्रागपि नीराजित इत्यबुद्धमेतैः ॥ ८५ ॥

इति विचित्रतर-विविध-गति-क्रमैश्चित्तमिव जगतां नर्तयित्वा तुरङ्ग-
ममभङ्गुरसोत्तरङ्गितान्तरङ्गः क्षितिपतिरपाङ्गित-प्रेङ्खित-न्यथितासंख्यात-
भूजानि-नीराजितालङ्कार-दुकूलाधिक-शृङ्गारित-मागध-संघ-संघुष्यमाण
विशंकट-विरुद-गाथा-प्रसङ्ग-विशृङ्खल-मङ्गल-शङ्ख-मृदङ्ग-निनद-तरङ्गित-
दशदिगङ्गणः पुरीमभिप्रहृष्टचेताः प्रातिष्ठत ।

अत्रान्तरे वसुन्धरापतेरन्तिकचरो वन्दिगणः समन्ततो बहुविधोपश्लो-
कपुरस्सरं तस्य चराचरश्लोकपरिपाटीमपाठीत् ।

आरोढुमच्युतमहीन्द्र ! हयं राजं च

धीरो भवानिव न कश्चिदिति क्व चित्रम् ।

The vassal princes joyfully performed the lustration of this king with riches and ornaments. Little did they know that they had already performed his lustration with the movements (from left to right) of their troops of horses.⁶⁷⁶ (85)

Thus making the horse dance, like the hearts of the people, with various wonderful paces and steps, the king delighted at heart, set out for the city.⁶⁷⁷ His heart was swelling with imperishable joy.⁶⁷⁸ He caused the courtyard⁶⁷⁹ of the ten quarters to vibrate with the auspicious notes of conches and tabors swelling in accompaniment of long eulogistic songs, loudly recited by bands of bards,⁶⁸⁰ richly dight with ornaments and silk-garments, waved over the king's head and bestowed by innumerable kings,⁶⁸¹ timorously perturbed at a side-glance from him.

GLORIFICATION OF ACYUTA

In the meanwhile, the group of bards, moving by the king's side, began to describe, from all sides, his fame pervading movable and immovable creatures, by means of various eulogistic stanzas⁶⁸² (given below).

“O great king Acyuta !⁶⁸³ there is no wonder that there is none on earth so proficient in riding horses and elephants as you are.⁶⁸⁴ (For) your commands mounting the heads of

आक्रम्य मौलितलमश्वगजाधिपत्यो-
 राज्ञा तव प्रसभमाक्रमते समन्तात् ॥ ८६ ॥
 भूपत्वादमुमच्युतक्षितिपतिं दिक्पालकांशं परं
 नो जानन्तु पुरन्दरस्तदधिकश्चिच्छेद वज्राद् गिरीन् ।
 तत्सारं गिरिशृङ्गसन्निभमयस्तम्भं तु रम्भासमं
 खड्गेनैव लुनाति तद् ध्रुवमयं पूर्णावतारो हरेः ॥ ८७ ॥
 स्वामिन्नच्युतराय ! तावकरिपुत्त्मापालनीलालकाः
 सद्यः कण्टकपूरिताङ्गलतिकाः सस्वेदकम्पोदयाः ।
 आश्रित्याप्यरतिं विलोलनयनव्यक्तीभवद्विभ्रमा
 लीयन्ते विपिनान्तकुञ्जकुहरे व्याकीर्णकेशाम्बराः ॥ ८८ ॥
 खड्गे प्रकम्पिते कम्पा धनुष्यानमिते नताः ।
 किन्तु ध्यानात्तु तादात्म्यादच्युतेन्द्र तवारयः ॥ ८९ ॥

lords of horses and elephants conspicuously traverse in all directions. (86)

"Do not suppose this lord of the earth, Acyuta, to be only a supreme portion of the guardian of the quarters on account of his being a king.⁶⁸⁵ (For) Indra, foremost among them cleft the mountains with his thunder-bolt, while he cleaves an iron pillar resembling a mountain-peak and equally strong, with his sword, as if it were a plantain tree.⁶⁸⁶ Therefore, undoubtedly, he is as a full incarnation of Viṣṇu. (87)

"Lord Acyutarāya ! the dark-haired ladies of your hostile kings conceal themselves in the interiors (Lit. 'cavities') of sylvan arbours. Their creeper-like frames are covered with horripilation (in the form of the bristling hair of their bodies) produced all of a sudden ; tremour together with perspiration appears on their persons ; their tresses and dresses get dishevelled, and though they are subjected to suffering, yet amorous confusion glistens in their tremulous eyes. (88)

"King Acyuta ! your enemies tremble when you brandish your sword, and (they) bend when you bend your bow. Is it⁶⁸⁷ because they become identical in nature with them (the sword and the bow) by thinking of them (constantly) ? (89)

वितरसि फणिलोकं विद्रुतानां नृपाणां
 अमरभुवनलक्ष्मीमाहवे सम्मुखानाम् ।
 अपि च पदनतानामाधिपत्यं जगत्याः
 किमिति वितरणं ते कीर्तयाम्यच्युतेन्द्र ! ॥९०॥
 अच्युतक्षोणीपालस्य कीर्तिदुग्धपयोनिधौ ।
 ज्योतिश्चक्रं दिवि भ्राम्यद्दधात्यावर्तविभ्रमम् ॥ ९१ ॥
 सरसि विहरसि त्वं शात्रवा वार्धिमध्ये
 त्वमुपवनसरण्यां तेऽतिघोरे वनान्ते ।
 कृतकगिरितटे त्वं किञ्च ते विन्ध्यशैले
 कथमरिषु विगानं कथ्यतामच्युतेन्द्र ॥ ९२ ॥
 तप्तोन्धिर्जठराग्निना सुरमणिः शून्योदरो निर्गतिः
 कल्पागोप्युदरंभरिर्विधुरमी दानाम्भसा तेजसा ।

“To the kings, fled (from the battle-field) you grant the serpent-world ; to those confronting you in the battle, the celestial glory ; and to those, fallen at your feet, the sovereignty over the world. How am I to glorify the nature of your generosity, O king Acyuta ? (90)

“The stellar sphere, revolving in the sky, possesses the beauty of a whirlpool in the ocean of milk of king Acyuta's fame. (91)

“If you sport in a lake, your enemies (divert themselves) in the ocean, if (stroll) on a gardenavenue, they (roam) in an extremely terrific wood ; and if you (walk) on a pleasure-mound, they (scale) the Vindhya mountain. How are your enemies to be defamed, king Acyuta. (92)

“The sea was consumed in gastric fire of (Agastya), the Kaustubha-gem lost its lustre⁶⁸⁹ (by shining constantly), the desire-granting tree had no longer anything to give, and the moon fills the stomach (of the gods and becomes extinct).⁶⁹⁰ (But) re-animated (Lit. ‘filled’) with the waters of you gifts, your majesty, the nectar of your virtues glorified by the demi-

सिद्धोद्गीतगुणामृतेन यशसा ते पूरितास्त्यागिनो
 जीवन्त्यच्युतराय ! को न तु भवेदाता त्वदीयाश्रयात् ॥९३॥
 हर्षादच्युतभूवरो जयरमामाजौ वृणीते किरन्
 खड्गोद्भिन्नमहेभकुम्भविगलन्मुक्ताफलान्यक्षतान् ।
 सेनापांसुपटीं प्रसार्य रिपुराट् कोटीरहीरावली-
 लाजैस्तं मदसर्पिषा च नियतं हुत्वा प्रतापानले ॥ ९४ ॥
 यशश्च तेजश्च तवाच्युतेन्द्र !
 प्रतीपभूमीपतिदुर्यशश्च ।
 गुणत्रयीसर्गविधौ निदानं
 भविष्यतां विश्वसृजां चकास्ति ॥ ९५ ॥

इति तेषां मुखादाकलित-सुधा-रस-सेकान् श्लोकानाकर्ण्य मन्दं मन्द-
 ममन्दानन्द-निर्भरितमायान्तं महीन्द्रमातिथ्यहेतोः अभ्यर्थनापूर्वम् आका-
 रयितुमिवागमदखिलागमसमाहितैरखिलपुरोहितैः साकमागृहीत-विविध-

gods, and your fame (respectively), they live as givers. Who, indeed,⁶⁹¹ would not become a donor under your protection, O Acyutarāya ? (93)

“Scattering rice in the form of pearls dropping from the frontal globes of lordly elephants split open by his sword, spreading a small piece of cloth in the form of the dust, (raised) by the army ; and offering clarified butter of ichor and parched grain of a chaplet of diamonds studded in the diadems of hostile kings as oblations in the fire of his majesty according to the prescribed rules, king Acyuta joyfully espouses the Goddess of Victory in the battle-field⁶⁹², (94)

“King Acyuta your fame (*sattoa*), your majesty (*rajas*-) and the infamy of your hostile kings (*tamoguna*)—these three qualities, that will be the primary causes in the act of creation⁶⁹³ of the future-progenitor-of-the-world’s shine forth.”— (95)

ACYUTA GOES TO A GARDEN

Thus hearing the nectar-shedding verses from their lips, the king was filled⁶⁹⁴ with intense joy and moved along slowly. Then⁶⁹⁵ came the fresh breeze to humbly invite him, as

कुसुमोपहारो नगरोपकण्ठ-विहारोपवन-कुडुम्बिनैकविविधपरिमलोन्मेष-
विशेषपारदश्चा नवीनमातरिश्वा मन्द-गन्धवह-स्पर्शमात्रकन्दलदाश्चासनेना-
भ्याशजुषा विदूषकेण साभ्यर्थनमनुरुध्यमानो मानवेन्द्रः तदन्तरा पूर्वमेव
निर्वर्तित-राजोचिताह्निक-सर्वोपचार-साधनेन प्रधानवरेण 'नीयतामत्र
दिनमध्यनिदाधयोगो निदानमत्र स्वामिनश्चित्तमेवे'ति निवेदितः, तथेति
निगद्य प्रत्यपद्यत नियताविरमदखिलपूर्वऋतुगणास्थानमभिनवसौरभविर-
चितोद्यानमुद्यानम् ।

अनुक्षणं क्षोणिभुजो भुजो यदस्पन्दतारामपदोन्मुखस्य ।

सूक्तं शुभोदकममुष्य लोलमूर्ध्ना किमश्लाघि भुवांसभाजा ॥ ९६ ॥

if to accept its hospitality together with all the priests, well-versed in the entire body of the scriptures. It was skilled⁶⁹⁶ in diffusing far and wide various kinds of odours, emitted by the persons of house-holders residing in pleasure-gardens in the suburbs of the city.

Then the jester, who accompanied the king and was refreshed by the touch of the gentle breeze, humbly implored the king (to spend the day in the garden) ; and the Prime Minister who had already made complete arrangements for a whole day's royal entertainment on the way to the city,⁶⁹⁷ submitted as follows : "I request your Majesty pass the time of midday-heat here. The essential factor in this matter, of course, is your Majesty's will" —The king said "So be it" and repaired to the garden, which was the abode of all ever-lasting past seasons (in addition to the present season)⁶⁹⁸ and which welcomed him with fresh odours.

Was it that the earth, resting on his shoulders,⁶⁹⁹ was admiring by shaking her head, the auspicious⁷⁰⁰ hymn of praise, so that the (right) arm of the king, making for the garden,⁷⁰¹ was throbbing every moment ?— (96)

The flower of kings,⁷⁰² who took the favourable omen as an augury of the happy fulfilment of his hopes, reached the garden.⁷⁰³

शुभ-निमित्त-सूचित-कुशलाशंसः क्षितिरमण-कुलोत्तंसः संसमान-
 प्रसून-केसर-विसर-विरचितासनेन, विकस्वर-कोरक-भृङ्गारक-मुख-निष्य-
 न्दि-मकरन्द-रस-धारा-संपाद्यमान-पाद्येन, भृङ्ग-कुल-भृङ्गार-तरङ्गित-सङ्गीत-
 प्रसङ्गेन, पुरस्तादवस्थापितफल-जालेन महीरूढ-गृहमेधि-समूहेन, अजस्र-
 वरिवस्यमानाभ्यागत-शुक-मुख-द्विज-समाजम्, मन्द-गन्धवहोत्क्षिप्त-मञ्ज-
 री-मणिकलश-विकीर्यमाण-माध्वीक-शीकर-सेकातिशीतलीकृतम्, उपरिविस्तृ-
 मर-कुसुम-रेणु-विसर-वितायमान-वितान-संविधानम्, पाटल-प्रवालान्तर-
 विलम्बमान-मञ्जरी-पुञ्ज-व्यञ्जित-पट्टांशुक-गुच्छ-चामर-स्तोम-सामीचिन्य-
 म्, सविलास-कासारम्, सुनासीर-मणिपात्र-विद्योतिचक्र-चक्राङ्ग-चञ्च-
 रीक-पराग-पुण्डरीक-मण्डल-विस्पष्ट-चिपटीकृत-पट्ट-वसन-कौशेय-दुकूल-

DESCRIPTION OF THE GARDEN

It was constantly welcoming⁷⁰⁴ parrots and other birds as its guests by means of group of tree-house-holders, which⁷⁰⁵ had prepared seats (for them) with heaps of the filaments of dropping flowers ; which were supplying water for washing the feet in the form of streams of honey trickling from the mouths of golden pitchers of blooming buds ;⁷⁰⁶ which had provided musical entertainment in the form of the hums of swarms of bees ; and which had placed large quantities of fruit before them.

It had exceedingly been cooled by means of sprinkling with sprays of floral juice that was being sprinkled (Lit. 'scattered') by the jewelled pitcher-like clusters of blossoms, tossed up by the breeze. It was busy spreading⁷⁰⁷ canopies in the form of heaps of pollen that was moving up (gently). It exhibited the beauty of bundles⁷⁰⁸ of chowries hanging in the midst of silken tassels by means of clusters of flowers, suspended from amongst rosy (coloured) leaves. It was adorned with folded silk-garments, beautiful silken-raiments, pieces of musk, camphor and snow-boxes,⁷⁰⁹ (respectively) manifested by the swarms of ruddy geese, ganders, bees, pollen and white lotuses, shining⁷¹⁰ in the sapphire-boxes of pleasure-ponds. It was looking charming like the courtyard of the palace of the king in the form of the erotic sentiment ;—the courtyard

मृगमद-खण्ड-घनसार-हिम-समुद्गक-चमत्कृतम्, विविध-कुसुमापहार-
वसन्त-सामन्त-शृङ्गारितम्, शृङ्गार-राजोपकार्या-भवनाङ्गणमिव कमनी-
यम्, कोरक-कुचोत्सङ्ग-सङ्गत-पराग-रिञ्जोलिका-कञ्चुलिकाभिः, कोमलत-
म-कुहू-मुख-कूजित-विविध-गीति-विराजिताभिः, कूलंकपोन्मिषित-मधुरस-
घर्म-जल-वर्मिताभिः, पारिलव-षट्पद-परम्परा-विलोकन-भङ्गि-तरङ्गिता-
भिः, समुल्लसित-शाखा-वेल्लित-पल्लव-तल्लजतया समुल्लीढ-हल्लीसक-
विलास-कोलाहलाभिः, वल्लिलासिकाभिः, उल्लासितमुद्यानमासाद्य प्रावि-
शदमात्य-वर्य-निर्वर्तित-सार्वभौमोचित-सकलोपभोग-परिचर्यामुपकार्याम् ।

प्रविश्य तस्यां प्रमना विधाय महीपतिर्मज्जनभोजनादीन् ।

विदूषकारब्धविनोदवादः पश्यन् द्रुमान् पर्यटति स्म मन्दम् ॥ ९७ ॥

that had been decorated by the vassal prince Vasanta (the vernal season), who had offered presents of various flowers. It was resplendent with dancing girls in the form of creepers who were putting on bodices of heaps⁷¹¹ of pollen, sticking to the regions of their bud-breasts, who were singing⁷¹² numerous songs in the form of the extremely soft notes of cuckoos⁷¹³ and other birds ; who were covered with perspiration in the form of the profusely exuding honey-juice ; who were waving with the rows of fickle eyes in the form of lines of hovering bees ; who were entertaining people with the pleasant and resonant sounds of a ballet dance (*hallīśaka*⁷¹⁴) on account of beautiful bracelets (*pallava*) swinging on their uplifted arms (*śākhā*) and in the case of creepers, the sentence would mean : rustling beautifully (*samullīḍha-hallīśaka-vilāsakolāhala*) when shaken (by the breeze) on account of beautiful new leaves (*pallava*) trembling (*vellita*) on their upborne branches (*śākhā*).

Arriving at the garden he entered the royal tent,⁷¹⁵ where complete arrangement for an imperial entertainment had been made by the Prime Minister.

ACYUTA STROLLS IN THE GARDEN

The high-minded king entered it and having taken his bath and enjoyed meals, etc., strolled slowly, gazing at the trees and being diverted by the jester with his amusing talk.

स्पन्दमान-पवमान-कुमार-स्यन्दमान-मकरन्द-जलौघाः ।

आहरन् क्षितिरुहो नवधारा मण्डपा इव महीपतिचेतः ॥ ९८ ॥

परिसरविकचस्थलाब्जवह्नौ

प्रसवरसाहुतिपातिनः सकामम् ।

वनभुवि लतिकाः समुद्रहन्तो

वकुलवराः कुतुकं बिभोरपुष्यन् ॥ ९९ ॥

तन्वाना मृदुचङ्कमान् वनलताधात्रीप्रवालाङ्गुली-

रालम्ब्य स्मयमानगुच्छनयनैरालोकितः शाखिभिः ।

क्रीडत्पट्टदकिङ्किणीमुखरितं क्षिप्त्वा परागान् मुहु-

र्वेलान्तः स्पृहणीयशैशवदशावाताः समानन्दयन् ॥ १०० ॥

आराम-रामणीयक-दर्शन-समुत्सुक-हृदयम्, अवनीपतिमौपयिकालाप-
रस-विशेष-परिपोषको विदूषकः सविनोदमवादीत्—देव ! निधीयतामि-

The trees, with floods of floral-juice oozing⁷¹⁶ out of them on account of the blowing⁷¹⁷ of the young breeze, captivated the heart of the king like so many wonderful shower-baths.⁷¹⁸ (98)

The *bakula* trees, passionately pouring oblations of floral-juice in the fire of land lotuses that were blooming all round,⁷¹⁹ and thus espousing creepers in the neighbourhood of the wood, augmented the king's curiosity. (99)

Moving slowly holding the sprout-fingers of the nurses in the form of the forest-creepers, watched by trees with smiling eyes in the form of the bunches of blown flowers, resounding⁷²⁰ with tiny bells in the form of sporting bees, constantly scattering pollen and frisking⁷²¹ about, (and thus) exhibiting a charming childhood, the breezes gladdened (the king). (100)

The jester, affording great delight with suitable remarks, cheerfully addressed the king, whose heart was filled with intense longing at the sight of the beauty of the garden, as follows :—

“Sir, condescend to direct your eyes, humbling the pride of a bed of blooming lotuses, this way, too. (This) *kaṇṇikāra* tree, that has applied the collyrium of the blackness of

तोऽपि तावदनिमेष-तामरस-विपिनावलेप-विमोचनं लोचनम्—मञ्जुतर-
मञ्जरी-लोचनारञ्जित-कोकिल-कालिमाञ्जनः, महनीय-शाखा-भुजाञ्चल-
व्यञ्जित-चञ्चरीक-वलय-मङ्गल-कङ्कणः, प्रत्यग्र-कुसुम-पराग-निर्वर्तित-
पत्रोर्ण-परिधानः कर्णिकारः प्रवर्तयति सप्तच्छद-लता-समुद्राह-समय-समु-
दाचारम् ।

समीर-कुमार-समुदय-सामोदेन आरामसार्वभौमेन विभिन्नस्थल-पद-
जातमखिलममलद्विजसात्कृत्य विमुच्यन्ते वृन्तबन्धनात् कुसुमसन्ततयः ।

गुच्छस्तनारोपितचञ्चरीक-

कुमारजाग्रत्किसलाङ्गुलीभिः ।

लतावधूभिर्लेलिता रसाला

गदन्ति रम्यं गृहमेधिधर्मम् ॥ १०१ ॥

एवमाभाषमाणं विदूषकं श्लाघयैव अलमिति निवार्य किमेते पुष्पन्धयाः
पङ्क्तिशः प्राचीमेव दिशमभिधावन्ति, विचारयाम इति पुरतः पदानि

cuckoos in its eyes in the form of lovely clusters of blossoms,
that is displaying the auspicious nuptial thread of a row of
bees on its wrist, and that is putting on the clean silk-garment
made of the pollen of fresh flowers, is commencing prepara-
tions for his marriage with...⁷²²

“The garden-emperor, happy at the birth of the breeze-
son, has put the various offices in the form of different spots
under the charge of *amala-dvijas* (bright birds ; pure hearted
Brāhmaṇas) and is releasing (prisoners in the form of) clusters
of flowers from their stalk-goals.⁷²³

“The mango trees fondled by creeper-wives with their
sprout-fingers, moved by (Lit. ‘awakened by’) bee-babies
placed on breasts of clusters of flowers, are manifesting
(Lit. ‘relating’) the pleasant conjugal life.” (101)

The king stopping the jester, who was talking in this
strain, with compliments which amounted to asking him to
stop, said : “Let us investigate why these bees are flying in
lines towards the east only.” So saying he advanced a few
steps. And proceeding further he heard a sweet and indis-

कानिचिदचालीत् । गत्वा च प्रत्यग्र-शतपत्र-मधु-रसन-तृप्त-मराल-मत्त-
काशिनी-मधुरिमोत्तेजित-कूजित-पुनरुक्तं कल-कल-स्वनितमश्रौषीत् ।

आकर्णयन्नेव, स्वरविशेषज्ञमानिना विदूषकेण 'बाल-रसाल-वल्लरी-
पल्लव-रसास्वादन-विकस्वर-मदभराकुलानां कोकिल-कुलानाम् अविकलः
काकलीकलाप एव' इति परिच्छिद्य निगद्यमानोऽपि 'अञ्चित-मणि-विप-
ञ्चिका-गुणोदञ्चित-स्वर-प्रपञ्च-वञ्चन-चुञ्चुः प्रकटिताक्षर-विन्यास-ध-
न्यायितः कन्यकाजनानामन्योन्यालाप एव' इति निर्णय पुरतो विचलन्
भवान्यायतनमद्राक्षीत् ।

‘तमालिके ! समाकलय तमाल-तरु-कोमल-दल-मालिकाभिर्वन्दनमा-
लिकाम् । माधविके ! माकन्द-धूलि-धूसरिताः शोधय शिरीष-केसर-
पिच्छिकया काञ्चनवेदिकाः । कलापिके ! निरूपय कमलिकाकलितां
कल्लार-पराग-रङ्गवल्लीम् । मञ्जरिके ! रञ्जय मणिदर्पणानञ्जसा कञ्ज-
वन-रेणु-पुञ्जेन । अधिवासय वासरिके ! घनसार-रजसा केसर-कुसुम-

tinct sound which was a reproduction of the melodious⁷²⁴
notes of female flamingoes, satisfied with feeding on the honey
of freshly blown lotuses.

Although the jester, who professed to be an expert in the
matter of sounds, asserted that that was the unmistakable
soft and sweet sound of flocks of cuckoos, excited by the excess
of exhilaration ;—(the notes), intensified⁷²⁵ by tasting the
juice of tender-leaves of the branching foot-stalks of young
mango trees,⁷²⁶ the king kept listening to that and feeling
sure that that was nothing but the conversation of maidens,
ravishing by clear articulation, skilled⁷²⁷ in imitating⁷²⁸ the
swelling notes, produced from the strings of the beautiful
lutes set with jewels, proceeded further and beheld a temple
dedicated to Gaurī.

THE CONVERSATION OF MAIDENS

“Tamālikā ! prepare a festoon⁷²⁹ with garlands⁷³⁰ of
tender-leaves of the tamāla trees.”

“Mādhavikā ! cleanse the golden⁷³¹ altars, soiled with
floral juice and pollen, with a broom, made of the filaments
of the śirīśa tree.”

रसान् । वल्लकीसंलापिनि ! कल्लार-मुकुल-नायक-विन्यसनेन समु-
ल्लासय मल्लिकाकोरक-हार-वल्लीम् । लीलावति ! निशमय ममाला-
पम्, बालाशोकमुकुलमालायाः परिहर भसल-जाल-कोलाहलम् । कुत्रा-
शयस्तव कुसुमवति ! चित्राणि वितनु शतपत्राभिनवबन्धनानि कोमलानि
कुसुमदामानि' इति परस्परमीरयन्तीनां सम्भ्रमानुरुपान् आलापान् आक-
र्णयन् अवनीपतिः, अभ्यर्णगतमत्युन्नतप्राकार-वलय-निरूढ-परिसर-परिव-
र्तमान-नवाणोधर-विलसित-कर्णेजपैरनोकहजालकैरभिवीतम्, अत्युन्नत-
बहिर्द्वार-गोपुरतया जगत्यामखिलमार्तजनमभिरक्षितुमिवोत्क्षिप्तमस्तकमुदी-
क्षमाणं, विचित्रम्, अतिपवित्रं, विविक्तम्, अभ्यपद्यत कात्यायनीभवनम् ।

"Kapālikā ! attend to (Lit. 'behold') the festal altar prepared with the pollen of red lotuses and strewn with young lotuses.⁷³²

"Mañjarikā ! besmear the jewelled mirrors with a mass of the pollen of lotuses,⁷³³ instantly".

"Vasārikā ! perfume the juice, of *kesara* flowers with camphor-powder."⁷³⁴

"O you with a voice sweet like the notes of a lute !⁷³⁵ embellish the necklace of jasmine-buds by studding in it the central gem of a red-lotus-bud."

"Līlāvati ! listen to what I say.⁷³⁶ Stop the humming of swarms of large black bees⁷³⁷ from over that wreath of young *aśoka*-buds."

"Kusumavati ! where does your mind wander ? Weave multi-coloured,⁷³⁸ tender flower-garlands interwoven with fresh lotuses."

Thus listening to the excited⁷³⁹ conversation of the girls, talking with one another, the king reached the beautiful, extremely sacred and the secluded temple, dedicated to Kātyāyanī, situated nearby. It was surrounded by clusters of trees, growing on the lofty circular wall, and acting as spies (sent to bring intelligence) about the movements of new clouds, drifting in its vicinity. By means of its lofty outer ornamented gateway,⁷⁴⁰ it was looking, with upraised-head, as if to protect the entire suffering humanity in the world.

तदनु धरणिपालो धावता चेतसाऽग्रे

सरभसमिव कृष्टः सद्वा गौर्याः प्रविश्य ।

तडित इव घनौघे तत्र तत्र स्फुरन्तीः

परित इह पुरन्ध्रीः पर्यटन्तीरपश्यत् ॥ १०२ ॥

अन्तरा तासामसाधारण-सहज-सौन्दर्याम्, असीमोदिततरुणिम-
चर्याम्, आर्यामिव स्वयमागृहीत-व्रत-चर्याम्, अग्रतो नयन-वल्गनावसर-
दर्शनैकाग्रमानसाभिरनुरूप-वेष-वयोधन्याभिः अन्वास्यमानाम्, अञ्जलि-
नाऽऽदाय प्रसूनानि निष्पन्दमानाखिलाङ्गमवतिष्ठमानाम्, अपर्णाराधनाय
धरण्याः स्वयमुत्तीर्णामिव निल्म्प-वर-नितम्बिनीम्, सभ्योदर-चापल-
दोष-परिहार-कारणागतामिव सौदामनीम्, विषमशर-विजय-केतु-
वैजयन्तीमिव विस्फुरन्तीम्, चक्षुरिन्द्रिय-संवनन-मन्त्रदेवतामिव सन्नि-
हिताम्, लावण्य-राज्यलक्ष्मीमिव अक्षिलक्षणीयाम्, शृङ्गार-सिन्धु-

FIRST SIGHT OF VARADĀMBIKĀ

Thereafter the king, forcibly drawn,⁷⁴¹ as it were, by his heart that was running forward, entered the temple dedicated to Gaurī, and in it saw matrons moving on all sides and shining here and there and everywhere like lightning in a dense cloud.

(102)

In their midst he beheld⁷⁴² a certain princess, the like of which had never existed.⁷⁴³ She was possessed of a unique natural beauty. In her the graces of youth had attained their climax.⁷⁴⁴ She was, as if Pārvatī herself going through the practice of a vow. She was surrounded⁷⁴⁵ by girls who were charming with their dresses and ages similar to those of her, and whose minds were concentrated on watching the occasion when she moved her eyes. Holding flowers in the hollow of her open hands, she was sitting with all her limbs motionless.⁷⁴⁶ She was, as if the wife of the lord of the gods (*i. e.* Indrāṇī⁷⁴⁷) descended on the earth to worship Pārvatī⁷⁴⁸ of her own accord. She was, as if lightning who had become the cause of the termination of the wranglings in the gambling house.⁷⁴⁹ She was radiant like the banner of the God of Love. She was calm like the presiding deity of the spell for

कन्दलितामिव सीमन्त-मयूख-रेखाम्, नीररुहगृहमुख-वराहोहा-सर्ग-
परिचय-निसर्ग-निष्ठात-विधि-निर्माण-विद्यामिव निरवद्याम्, एकत्र
पुञ्जीभूय सञ्चरन्तीमिव मदनसञ्जीवन-कलाम्, अवर्णनीयलावण्याम्,
अन्यादृशीं कामपि राजकन्यामनीनयदक्षिसरणीम् । निर्वर्ण्य सुचिरं स
राजन्यो विस्मयविधेयतया नियन्त्रित इव, नियमित इव, निरभिज्ञ इव,
निर्गलरागाभियोगनिम्न इव, निश्चलध्यानशील इव, निरवधिकानन्दातु-
सन्धान इव, निरुद्धमनोवृत्तिः, निष्पन्दीभवदिन्द्रियवैचक्षण्यो निर्निमेष-
वीक्षणः क्षणमतिष्ठत् ।

स्थित्वाऽम्भोरुहशालिगर्भकदलीकाण्डेषु चक्राश्रिता-

प्यावर्तभ्रमितां वलम्ब्य गगनं प्रोत्तुङ्गशैलद्वयम् ।

आरुह्योज्ज्वलचन्द्रमण्डलमुधामासाद्य दृष्टिर्विभो-

ज्योत्स्नामध्यमुपागतापि पतिता नीलाम्बुवाहान्तरे ॥ १०३ ॥

subduing the ocular organ. She was visible to the (naked) eye like the glory of sovereignty of beauty. She was, as if the beautiful parting line of the hair, sprouting in the sea of the erotic sentiment.⁷⁵⁰ She was flawless, like the art of creation of the Creator, naturally skilful on account of the practice acquired in the creation of Lakṣmī and other lovely ladies. She was, as if the art of reviving Cupid, assembled in one place ;⁷⁵¹ and her beauty was indescribable.

Having surveyed her for long, the king,⁷⁵² with his heart ceasing to function and his senses ceasing to work, stood for a moment with unwinking eyes, as if spell-bound, as if rooted to the spot, as if stupified, as if paralysed by an irresistible attack of love, as if lost in deep meditation, as if immersed in infinite joy on account of being overwhelmed with surprise.

The king's⁷⁵³ gaze lingering on the trunk of plantain trees (thighs) comprising shining lotuses⁷⁵⁴ (feet), then rising to the wheel (navel) and revolving in the whirlpool, then resting on the sky (waist), then ascending a pair of lofty mountains (breasts) and then reaching the nectar of the bright lunar-orb (face), though moving in the midst of moon-light (beauty of the face) fell into the depths of blue lotuses (eyes). (103)

अपि वीक्षितुं वपुरनीक्षितुं पुरः परिमोक्तुमक्षमतया क्षमापतेः ।
 भ्रमरीव नूतनपयोजवीथिकास्वतनिष्ठ दृष्टिरसकृद् गतागतम् ॥ १०४ ॥

तदात्वे तमेनम् अनितर-सुलभानुभावार्चित-रमणीयवेषम् अनुसर्पणीय-
 सहज-प्रभावम्, अप्रमेयगाम्भीर्यमपि आविर्भवदनल्पदाक्षिण्यम्, मूर्धनि
 दृशोर्वसन्तमिव वसन्तम्, अनुग्रहमिव विग्रहवन्तम्, अवनीकान्तमवलोक्य,
 विजृम्भितसम्भ्रमाणां, किञ्चदपसृत्य परस्परमुखार्पितमुखं किमप्यालप-
 न्तीनां परिचारकसीमन्तिनीनाम् अविश्रान्त-कन्दलदाभरण-रणिगतानुबन्ध-
 तुमुलैरालाप-कोलाहलैरप्यविघ्नित-नियम-क्रमा, क्रमेण ध्यानावसान एव
 समुन्मीलितविलोचना तमभिवीक्ष्य, तत्क्षणाभिवृद्धसाध्वसा परिवृत्य
 चित्तमिव तस्य सविधमणिस्तम्भमवलम्बितवती ।

स्तम्भान्तरितैव तरलतरान्तरङ्ग-तरङ्ग्यमाण-विस्मयरसोर्मि-किर्मीरित-
 प्रेमभर-प्रेर्यमाण-चेतोभव-सरय-निखात-निशित-शर-व्रात-साधारणोदित-

The king's gaze was unable to see, not to see or again⁷⁵⁵ to leave (off seeing) her body. It constantly kept going to and from as does a bee in rows of fresh lotuses. (104)

At that very moment,⁷⁵⁶ seeing this same king,⁷⁵⁷ whose graceful costume was in keeping with his extraordinary dignity, whose innate majesty was exemplary, who, though extraordinarily grave, was extremely courteous,⁷⁵⁸ who constantly kept the eyes engaged⁷⁵⁹ like the spring, and who was, as if Favour incarnate,⁷⁶⁰ her female attendants manifested excitement, withdrew a little, and facing one another,⁷⁶¹ began to talk something. But the gazelle-eyed (princess), whose meditation⁷⁶² was undisturbed even by the noises of their conversation, augmented by the continuously rising jingle of their ornaments, opened her eyes in due course only after she had finished her meditation. Seeing him, she was greatly flurried,⁷⁶³ turned aside and seized the jewelled pillar near her like his heart.

She became covered⁷⁶⁴ as with an armour with the filaments of bristling hair, bursting like volleys of sharp⁷⁶⁵ arrows forcibly shot by Cupid, prompted by the deep love, combined⁷⁶⁴ with the waves of astonishment tossing in her

पुलकजात-किञ्जल्क-कञ्चुकिता प्रबलतर-कौतूहल-समुद्भ्रियमाण-धैर्य-
पादप-संक्षोभेणेव कम्पमानगात्रलतिका, शम्बर-रिपु-मद-स्तम्बेरमा-
वगाहन - रभसोत्कूलिताशय - राग - रसोदर - धाराल - स्वेद - पूर - मेदुरिता,
मेदिनीपतेश्चेतो - रोहित - ग्रहण - दुर्दान्त - कुन्तल-भर-तमाल-वनान्तरित-ल-
तान्त-शर-निरन्तर-वर्ष्यमाण-बाण-साधारणैः, तदीय-मनस्तामरस-सारस्य-
जिज्ञासा-प्रहीयमाण-मधुकर-माणव-जाल-लालनीयैः, लोकातिशायि-रागा-
धिराज्याभिषेक-गङ्गा-यमुना-सलिल-तरङ्ग-सङ्काशैः, गाम्भीर्य-महाम्भोनि-
धान-प्रमाण-प्रसार्यमाणाखण्डल-मणिदण्डानुरागैः, सानुराग-हृदयार्पण-
तरल-विडोचनोत्पल-प्रसारित-बाहा-लता-विमोहावहैः, प्रेम-रस-सेकादि-
बाल-सालसैः, समिद्धाभिलाष-भरानुसन्धानादिवातिमन्थरैः, तदाननार-
विन्द-सौन्दर्यातिशयाकृष्यमाणैरिव संमुखीनतया वलमानैः, तारकान्तराल-

agitated heart. Her creeper-like frame was trembling, as if on account of the violent shakings of the tree of her fortitude that was being uprooted by the (gale of her) strong curiosity.

She was plunged into the big,⁷⁶⁷ torrential flood of sweat, which was, as if the water of love that filled her heart, overflowing (its banks) by the forcible plunge of the infuriated elephant in the form of Cupid.⁷⁶⁸

Screened by the pillar and staring fixedly (at him)⁷⁶⁹ she made the entire intermediate space of the quarters full of lotuses, red lotuses, lilies,⁷⁷⁰ moon-light, and lightning, as if by her glances ; and unable to control her senses, she fell a prey to Love.

Her glances resembled shafts constantly showered by Cupid,⁷⁷¹ resolved⁷⁷² to catch the deer⁷⁷³ of the king's heart and lying in ambush in the tamāla wood of her luxuriant hair. They were useful⁷⁷⁴ like a swarm of bee-spies, dispatched with the desire⁷⁷⁵ of obtaining the information about the love-juice of his heart-lotus.

They were like the waves of the waters of the Ganges and the Yamunā,⁷⁷⁶ poured out at the coronation of the king of her unique love.

प्रतिफलित-धरणीन्द्र-निर्गम-निरोधायेव मुकुलितैः, आलिङ्गद्भिरिव हर्षतरल-
तया, आपिबद्भिरिव चिरमनिमेषतया, स्वयमाकारयद्भिरिव प्रकटतर-
पक्ष-परिस्पन्दैः, अमन्द-कुतुक-परिभ्रान्तैः, आनन्द-परतन्त्रैः, अभिव्यज्य-
मानानुराग-रस-सान्द्रैः, अनेक-रससंविधानैरवलोकनैः, कमलमयमिव,
कल्लारमयमिव, कैरवमयमिव, सौदामनीमयमिव, ककुबन्तरालमखिलं
कलयन्ती, गाढतरं विलोकयन्ती, करणानामप्रभवन्ती कुसुमशर-परवशता-
मयासीत् ।

विलसदलसचारैर्विस्मयस्मेरतारैः

प्रणयरसगभीरैः प्रान्तविस्तारशारैः ।

They possessed the hue of the sapphire-rod, stretched to fathom the great ocean in the form of his profound (heart⁷⁷⁷). They produced the delusion of creeper-like arms.⁷⁷⁸ stretched out with lotuses of tremulous eyes to offer her loving heart.

They were extremely languishing, as if on account of being soaked with the water of love. They were moving very slowly,⁷⁷⁹ as if in search of deep and intense love.⁷⁸⁰ They were turning towards⁷⁸¹ him, as if drawn by the exquisite charm of his lotus-like face. They were half-closed, as if to stop⁷⁸² the egress of the king, reflected in her pupils. They were embracing him,⁷⁸³ as if with the thrill of joy ; they were drinking him, as if winklessly for a long time ; and they were voluntarily inviting him, as if with the manifest quiver of her lashes. They were rolling with intense curiosity ; were overcome with joy ; were brimming⁷⁸⁴ with the water of her obvious affection ; and were expressing numerous sentiments.

The fair-bodied princess was beguiled by the king's glances, in which slow movement was appearing, in which pupils were dilated through wonder, which were unfathomable (on account of being full of) water of love, which were multi-coloured⁷⁸³ on account of (their) extending towards the (eye-)

वरतनुरवदातैर्वञ्चितासीत् सुशीतैः

प्रसवविशिखदूतैः पार्थिवस्याक्षिपातैः ॥ १०५ ॥

पारिस्व-परस्पराविलोकित-परिमेलनानुपदमेव परास्तप्रत्येकावस्था-
नाविव, व्यत्यस्तचित्राविव विनिमयितजीविताविव, परस्परानुप्रविष्टाविव,
व्यत्याससंपृक्ताविव, परिहृतचैतन्याविव, विवर्जितनिखिलव्यापारौ
विरहितविषयान्तरविवेकाविव, विस्मृतनिमेषौ विकस्वरविस्मयरसोन्मेषौ
तावुभौ चिरमभूताम् ।

तदा बहिर्मण्डपचित्रवीक्षाविलम्बिनाभ्येत्य विदूषके ॥

पाणिस्फुटपत्रिक एष मन्त्री प्रतीक्षते निर्गममित्यवादि ॥ १०६ ॥

विज्ञापनाममात्यस्य विदूषकनिवेदिताम् ।

सावधानमिवाकर्ण्य चलितुं समनीनहत् ॥ १०७ ॥

सन्नहन्नेव तदनन्तरं तत्र तत्र मणिभित्तिचित्रविनिर्वर्तितानि विचि-
त्राणि चण्डिकाचरित्राणि तस्मै सविस्मयाय दर्शयन्निव, नवविलासरसोत्त-

corners, and which were bright, exceedingly cool and were
Cupid's spies. (105)

Just after their tremulous eyes met one another, they
long stood, as if they had mutually caused loss of each other's
composure ; as if they were dumbfounded and amazed (at
each other's beauty⁷⁸⁶) ; as if they had mutually exchanged
their souls ; as if they had penetrated each other : as if they
had joined by mutual fusion ; as if they were devoid of con-
sciousness ; as if they had given up all activity ; as if they
were devoid of the knowledge of all the external things ;⁷⁸⁷
or, as if an increasing sentiment of wonder was rising in them.

Then the jester, who had delayed⁷⁸⁸ looking at the
pitchers, (painted) on the outer pavilion came in and announ-
ced that the minister, with a letter fluttering in his hand,
wanted to have an audience (with the king). (106)

Listening to the minister's request, conveyed to him
by the jester, as if attentively, he prepared to set out. (107)

Thereupon he considerably lingered there even while
preparing (to depart). Explaining, as if the wonderful
scenes from the life of the goddess Candikā, painted here and

रङ्गैरपाङ्गैस्तामेव प्रेमानुकूलं विलोकमानः, तथा च सूचितनिजहृदयैक्यं विलोक्यमानः, सुचिरं विलम्ब्य माननीयं प्रधानवचनमिति तेन सह भाषमाणस्ततो विनिर्गत्य प्राग्द्वारवर्तिन्यास्तदीयधात्र्याः समीपे, तदशेष-वृत्तान्तविविदिषया, विदूषकमभिप्रायवेदिनं विनिवेश्य, तत्तादृशीं तदङ्ग-सौन्दर्यलक्ष्मीमेव मुहुर्मुहुस्तुप्रेक्षमाणः, साकमनीकेन समासदत् सदनम् ।

आसाद्य मन्दिरमशेषनृपान् प्रहित्य

प्राग्द्वार एव सदृशप्रतिपत्तिपूर्वम् ।

अभ्यन्तरं नृपतिराविशति स्म सोऽयं

कन्दर्पकोऽपि विपुलो हृदयं तदीयम् ॥ १०८ ॥

नृपेन्दुरन्तःपुरकामिनीनां नीराजनामङ्गलमङ्गयकार्षीत् ।

सन्तः पराधीनहृदोऽपि सन्तः सदानुकूला हि समाश्रितेषु ॥ १०९ ॥

there and everywhere on the jewelled walls, to the jester, who was full of astonishment, he kept looking only at her, equally in love with him, with his eye-corners, swelling with the waves of the water of wonderful⁷⁸⁹ amour, (and in return) was seen by her in a manner that betrayed a similar state of her heart. Then speaking to the jester that the minister's words deserved to be honoured, he emerged from the temple, and with the desire of knowing everything about her, made him, (jester), who understood the purpose, sit near her chaperon, sitting at the outer gate ; and (himself), again and again expressing by means of similes the charm of the beauty of her body, which he had seen,⁷⁹⁰ reached the palace accompanied by his army.⁷⁹¹

ACYUTA FEELS PANGS OF SEPARATION

On reaching the palace, the king dismissed⁷⁹² at the very main gate⁷⁹³ all the vassal princes, having honoured them according to their merit : and then entered the inner apartment, and the mighty Cupid⁷⁹⁴ too entered his heart. (108)

The moon among kings accepted the auspicious lustration ceremony of the ladies of the harem. Verily, noble-minded people, though their hearts he set upon others, are always courteous to their dependants. (109)

तत्र वृद्धपुरन्धीणामाशीर्भिरभ्यर्हितो नृपतिर्गर्भगृहशयने निपत्य
समुत्ताम्यता चित्तेन रहसि चिन्तयति स्म विस्मयनीयम् अतिस्पृहणीयम्
अनुपमेयम् असेयम् अचिन्तनीयम् अनाख्येयम् अतिरमणीयं तदीयं
रूपधेयम् ।

सहिष्णुतासंजनितैस्तपोभिः पयोधिकाञ्च्याः फलितं चिराय ।
तिरस्कृतश्रीविभवं यदस्यां स्त्रीरत्नमेतादृशमप्युदीतम् ॥ ११० ॥

सौन्दर्यसारसमवायचमत्कृताङ्ग-
श्चन्द्राननाः कति न सन्ति वसुन्धरायाम् ।

नमस्मितांशमपि ता न भजन्त्यमुष्याः
काचिद्विधेरियमहो ! करकौशलश्रीः ॥ १११ ॥

प्रशंसा हंसानां परिभवनमस्या मृदुगतैः

कटाक्षादाक्षेपः कमलवनलक्ष्म्याः परिपणः ।

There the king, honoured with the blessings of aged
matrons, threw himself on a bed in the inner apartment ;
and with a sorely afflicted heart, in the privacy (of the bed
room) he mused over her beauty that was astonishing, enviable,
peerless, immeasurable, inconceivable.

“The earth’s austerities, consisting in her supporting
(the world) bore fruit after a long time since such a gem
among women, eclipsing the beauty of Lakṣmī,⁷⁹⁵ has been
born⁷⁹⁶ on it. (110)

“There are, on the surface of the earth, innumerable
moon-faced damsels, whose bodies are embellished with
aggregates of the quintessence of beauty. But they cannot
aspire even to a small portion of her graceful smile. Oh
wonder ! She is some indescribable glory of the Creator’s
manual skill. (111)

“Humiliation from her gentle gait is praise for geese ;
insult from her long side-glances is the capital of the beauty
of the lotus-bed ; repudiation from her luxuriant hair⁷⁹⁷ is joy

घनानामानन्दः कवीरनिकुरम्बादवमतिः

कचद्वन्द्वान्निन्दा कुशलपरिपाकः कुलगिरेः ॥११२॥

प्रतिपद्वितीर्णशतपर्णपद्मवजातयोः पादयोः पर्यसिस्वहकिसलययोरुप-
मानमसमानम्, साधर्म्यकामनया सरसलतिकाञ्चलभूचिकाशिखासु समा-
सादिततपसामिव किसलयानामुपरिविरचितपरिहासभङ्गीनामङ्गुलीनां सवि-
लासहासरेखा एव नखरमयूखाः ।

शम्बरारातिशाम्बर्याः सम्प्रदायैर्व्यधायि सा ।

अदृश्यता कथं नो चेदाविर्भवति गुल्फयोः ॥ ११३ ॥

शृङ्गारराजजयकाहललालनीय-

जङ्घोपमानकुतुकी नवशालिगुल्मः ।

आसीत्तुपावृतफलः परिपाककाले

ब्रीडामधोमुखतया विवृणोति चायम् ॥ ११४ ॥

सम्भावयन्ती सततं तदूरुस्तम्भादपायं किल राजरम्भा ।

पुटच्छलानेककवाटमध्यलीनापि नो जातु जहाति कम्पम् ॥ ११५ ॥

for the clouds ; and reproach⁷⁹⁶ from the pair of her breasts
is the fruit of meritorious deeds of the chief mountain
ranges. (112)

"It is improper⁷⁹⁹ to compare her two feet, scattering
heaps of lotuses and tender-leaves at every step to lotuses and
tender-leaves. The rays of her nails are really, lines of the
graceful laughter of her fingers, making fun of tender-leaves,
which are, as if practising austerities on the points of needles
in the form of the ends of juicy⁸⁰⁰ creepers, with the desire of
attaining similarity.

"She was fashioned by Cupid⁸⁰¹ with magical formulae.⁸⁰²
Otherwise, why does invisibility appear on her two ankles? (113)

"The ear of new rice,⁸⁰³ longing for similarity to her
thighs, lovely like Cupid's bugle of victory, had its grains
covered with husk when it ripened. (And now) it manifests
shame by hanging its head. (114)

"The excellent plantain tree, ever apprehending defeat
from her pillar-like thighs, never forgoes tremour even though
concealed⁸⁰⁴ within numerous panels⁸⁰³ in the form of its leafy
folds. (115)

परचक्रमखिलमाक्रम्य नियतमन्योन्याभिलषितान्यूनभोगसमुन्नत्योरा-
रोहवक्षोरुहयोरन्तरा किमिति न शून्यतामध्यभुवि विद्योतताम्, मन्दाक्षक-
न्दर्पयोर्माभूदिह समानाधिकरण्यजन्यं जन्यमिति तारुण्यारम्भेन तदुभया-
वलम्बतया निपातिता सीमाविभागसूत्ररेखेव रोममालिका, अत एव
तयोरन्योन्यं सामान्यं प्राधान्यम् ।

निराकृतं नीररूढं मुखाब्जादम्बु प्रविश्यानियतप्रसन्नम् ।

वरं नवाधोवसतिर्ममेति रेखाच्छलात्तत्पद एव लीनम् ॥ ११६ ॥

आश्रित्य शश्वदभिवृद्धिकृते मुखत्वं

पूर्णाश्रुतांशुमभिवीक्ष्य भुवं स्पृशन्तम् ।

अर्धेन्दुरप्यलिक्तामभजत् किमस्या

मार्गो महत्प्रहत एव ततोखिलानाम् ॥ ११७ ॥

“Why should non-existence⁸⁰⁶ not appear on her waist, lying in between her hips and her breasts that are constantly swelling⁸⁰⁷ by their great expansion in mutual emulation, having vanquished the entire host of foes (in the form of standards of comparison).

“Afraid lest there should be clash between bashfulness and love as a result of their residing in the same person,⁸⁰⁸ the prime of youth,⁸⁰⁹ being a friend of both of them,⁸¹⁰ has drawn the line of hair, which is, as if the line of demarcation,⁸¹¹ dividing the frontiers (of the heart and hips which are respectively the seats of bashfulness and love). That is why they are equally supreme in their respective spheres (now).

“The humiliated lotus, entering water, shamefacedly said to her lotus-like face: ‘It is better that I should reside below you⁸¹² and at once imbedded itself there in the form of the (lotus)—mark. (116)

“Seeing the full-moon touching the earth⁸¹³ by becoming her face for (her) constant waxing, has the half-moon, also, become her forehead? (Verily) the path followed by the great, subsequently becomes the path of all.⁸¹⁴ (117)

वलक्षतर-कटाक्ष-कान्ति-सन्दर्शित-मन्दाकिनी-लहरि-सन्दोहस्य, विभ्रम-
स्पन्दन-मात्र-निर्वर्तितानल्प-कन्दर्पस्य नयनद्वन्द्वस्य पुरस्तादम्बु-प्रहित-
संभृत-जीवनानां शम्बरारिध्वजाम्बरैकदेशविलम्बिनां शफराणां स्मरणमपि
न साम्प्रतम् ।

निज-गर्भ-देश-प्रवेशिनां कुशेशयानामुपरि कोपाभिनिवेशमपनिनीषु-
श्चरणयोः सदेश-देशमुपगन्तुमिव प्रकाशितायतिश्चाजनि केशपाशः ।

किं बहुना—

आरभ्य जन्मदिनमम्बुजसम्भवो यद्

अभ्यस्तवानखिलयौवतसर्गशिल्पम् ।

प्रादर्शयन्मृगदृशीह समस्तलोक-

प्रख्यापनाय तदिदं फलितं चिराय ॥ ११८ ॥

पुनःपुनरिन्दुवदनायाः सौन्दर्यलहरीमवगाहमानोऽपि अविरहितविरह-
महोष्मा महीपतिर्विदूषकागमनम् अनन्यकार्यः प्रत्यपालयत् । तदनु

“It is improper even to mention (Lit. ‘remember’) the name of the fish, that possess an existence bestowed upon them by water and hang in one corner of Cupid’s banner, before her two eyes, displaying multitudes of waves of the Ganges with the lustre of their extremely bright side-glances, and generating strong love by their graceful movements⁸¹⁵ merely.

“Her luxuriant hair,⁸¹⁶ wishing to appease the indignation of her feet against the lotuses, which had found a place within them (*i.e.*, the hair), hung down (Lit. ‘manifested their length’) with the intention of going down to an equally low position.

“In short—

Verily the art of creating ladies, which the lotus-born god (*i.e.*, Brahmā) practiced since his (very) birth-day, bore its fruit after a long time, because in order to celebrate it in the entire world, he showed it here in (this) fawn-eyed one”. (118)

(Thus) the king, who attended to no other business, and whose intense heat⁸¹⁷ (of the fire of her) separation was not removed even though he was plunging into the wave of the

विदूषकः समागत्य शयन-गृह-बहिर्द्वारवर्ती पार्थिव-नयन-स्पन्दन-संज्ञा-
विज्ञात-निजागमनतया सरभसोपाश्रिततदीयपार्श्वो 'विचारितं वा तदि'ति
विरचितानुयोगः शनैरगादीत् 'देव ! चन्द्रिकायामेव चक्रोरस्याभियोगः,
यदेषा समस्त-सामन्त-वसुन्धरा-रमण-शेखरान्तराल-विशुद्ध-चरणारविन्द-
स्य, दिवस-वान्धव-कुल-धुरन्धरस्य, सकलमहीपुरन्दरस्य देवचन्द्रिरस्य
सुशीलान्ववाय-सुभग-शुभ-गुणावलम्बिकायां त्रपास्त्रिकायां नीहारमहीधरस्य
मेनायां हैमवतीव समुदितवती सततविरचितानेकदानयोः, असाधारण-
भुजापदानयोः, अखिल लोक-कृत-बहुमानयोः, तिरुमलराजाभिधानयोः,
उभयोः प्रधानयोरवरजा वरदाम्बिकाभिधाना वरवर्णिनी ।

beauty of the moon-faced one, again and again, awaited the
jester's arrival.

THE JESTER BRINGS NEWS ABOUT THE PRINCESS

The jester returned thereafter, and (learning from the
gesture of the notion of the eye of the king, standing at the
outer gate of the bed-chamber, that his arrival was known to
him, speedily went up to him. On being asked if he had
ascertained anything about her,⁸¹⁸ he spoke slowly thus :

"Sire ! the partridge⁸¹⁹ can only be enamoured of the
moon (and hence you have come to love the right girl). For,
the lord of the entire earth,⁸²⁰ whose lotus-like feet were⁸²¹
cleansed by the central parts of the diadems of all the vassal
princes and who was the flower of the solar race, begot her of
Trapāmbikā, endowed with eminent virtues, lovely by reason
of her noble character and family, just as the snowy mountain
(i. e. the Himālaya) begot Pārvatī⁸²² of Menā. That damsel
is named Varadāmbikā, and is the younger sister of the two
Prime Ministers both called Tirumalarājas,⁸²³ who are con-
stantly performing numerous gifts, who have performed un-
paralleled deeds with their arms, and who are highly esteemed
by all the subjects. Her character, extremely wonderful and
pure as it is, is fit to be extolled.⁸²⁴ She went to the penance-
grove called Gaurivana to observe the vow, namely, *Varapra-*
sādhana 'the attainment of a bride-groom.' In the middle

वर्णनीय-विचित्रतर-पवित्र-चरित्रा वर-प्रसाधनाभिधान व्रत-साधनाय
गौरीवनं नाम तपोवनमुपगतवती । तदन्तरा मूर्तिमन्तं कन्दर्पमिव भवन्त-
मभिवीक्ष्य तत्क्षण-विसृत्वरसात्त्विका पर-तन्त्र-निखिलेन्द्रिया व्यस्मरदा-
त्मानम् । अनन्तरम् अभ्यन्तरात् बहिर्निर्गतवति भवति निसर्गधीरापि
निरर्गलहृदयोत्कलिकानिरुद्धचित्तवृत्तिनिवृत्तकल्पां समाप्य गौर्याः सपर्याम्,
एतय च क्व गन्तव्यम् कुत्र तिष्ठामि किं करोमि किमिव साम्प्रतमिति
किमपि न जानाना वासनयेव केवलं परिसरवर्तिनीभिः सखीभिः सममा-
भाषमाणा शनैर्निजागारमगात् । अहं तु तदनु तदन्तिकचरीणां परिचा-
रिकाणाम् अन्योन्यवचनभङ्गिभिरभिलाषानुषङ्गमस्या विश्वस्य भवते निवे-
दयितुमागमम् ।

तवैव योग्या धरणीन्द्रचन्द्र ! गुणान्ववायाऽनुगुणा पुरन्ध्री ।

अनुग्रहेण प्रणयेन वास्या गृहाण पाणिं किमहो विलम्बः ॥ ११९ ॥

(of the observance of her vow) she saw your Majesty, as if Cupid incarnate was instantly seized by emotion (consisting in horripilation, perspiration, etc.) lost control over all her senses⁸²⁵ and forgot herself.

“Subsequently, when your Majesty came out of the interior (of the penance-grove), she, though firm by nature, was possessed of an irresistible longing of the heart. Her thinking was arrested. She finished (somehow or other) the worship of Gaurī which had almost been completed (already), and left (the temple). She was at a loss to understand where to go, where to sit, what to do, or what was proper for her in those circumstances. Talking, as a result of her previous associations only, with her friends, surrounding her on all sides, she, slowly proceeded to her abode.

“Subsequently, I, convinced of her deep attachment to you by the circumlocutory remarks exchanged among themselves by her intimate attendants, have come to inform you.

“O moon among kings,⁸²⁶ the damsel,⁸²⁷ equal to you in virtues and family, is fit for you only. Espouse her out of favour or love. Oh ! Why should you delay ? — (119)

शङ्खोदारगला निशावरमुखी नीलालका कच्छपा-

काराङ्घ्रिर्मकराङ्कजीवनकलाकुन्दाच्छदन्तावली ।

दीर्घाक्षी गणनीयसद्गुणमहापद्मा मुकुन्दादरा

यत्रास्ते वरदाम्बिका नव निर्धीस्तत्र स्थितान्मन्महे ॥१२०॥

इति तदीय-वचन-श्रवण-द्विगुणोपचीयमान-मानसलालसः, केन सह विचारयामि, के पुनरुपायाः, कस्य मुखादिदं साधनीयमिति चिन्तापरतन्त्रो बहिः कदाचित् औडवषाडवादिभेदातुरस्वर-ग्राम-विशेष-मूर्च्छना-प्रपञ्चक-विपञ्ची-समन्वित-गानाकर्णनया, कदाचन नवनवरसौत्सुक्येन नाटक-नव्य-काव्य-निरवय-गद्य-गद्य-पद्यापथिक-विद्वत्कवि-जन-सरस-कविता - प्रसङ्गेन, कदाचन मनु-मुख-प्रणीत-नीति-सरणि-निर्णीति-परतन्त्र-मन्त्रिवर-तन्तन्य-मान-मन्त्रविचारेण, कथञ्चन दिवसानतिवाहितवान् ।

“Suffice would it to say now —

“Her tapering neck is the conch (*śaṅkha*) ; her face is the moon ;⁸²⁸ her locks are indigo (*nīla*) ; her feet are of the form of the tortoise (*kacchapa*) ; she is the cause of the renaissance of the fish (*makara*)-bannered god (Cupid) ; her rows of teeth are bright like Jesmine (*kunda*) flowers ; the big lotus⁸²⁹ (*mahā-padma*) in the form of her noble virtues is valued by the long-eyed (damsels) ;⁸³⁰ and she is devoted to Viṣṇu. (Hence) wherever dwells Varadāmbikā, we believe the nine treasures⁸³¹ to be present there.”

(120)

ACYUTA WHILES AWAY TIME

(Then the king), with the longing of his heart doubly intensified on hearing his words, and being overpowered by such thoughts as ‘Whom should I consult ? What are the means ? From whose lips is this to be accomplished ?’ managed somehow to pass his days sometimes carefully differentiating between the tunes like the *auḷava*⁸³² and the *ṣāḷava*⁸³³ sometimes by listening to songs sung to the accompaniment of the lute, illustrating various notes,⁸³⁴ scale and the harmonious rise and fall of notes ; sometimes eagerly enjoying various beautiful sentiments ;⁸³⁵ sometimes by (participating in) the lively poetical symposia of learned poets, the travellers

अथ सा पुनरागत्य भवनम् , अनाभाषमाणा सखीजनम् , अनवेक्ष-
माणा परिचारिकावर्गम् , अशुश्रूषमाणा गुरुन् , अवन्दमाना कलशोदय-
कुलदैवतम् , अप्रणययन्ती वीणाम् , अनालापयन्ती सारङ्गान् , अनुलापयन्ती
हरिणीम् , अनर्त्तयन्ती बर्हिणम् , अनुद्वाहयन्ती कृत्रिमपुत्रिकाम् , असंयोज-
यन्ती हंसमिथुनम् , अनध्यापयन्ती राजकीरम् , विसर्जितमज्जना, सैरन्धि-
कानुरोधादविरत-विश्रुत-कैश्य-समीकरण-विचारा, विकल-सकल-परिचारि-
का, विमुखीकृताखिलसखीजना, विस्मृतानुरूपव्यापारा, दिक्षु निक्षिप्तनिजे-
क्षणमवनीक्षिदागमनमेव समुत्क्षिप्तमुखमुत्प्रेक्षमाणा, तदीयनामश्रवणकाम-
नया दामोदरसामानि सामोदमसकृद् वादयन्ती, स एव मम प्राणसम इति
तमेव गायन्ती, तेन सह रहसि रिरंसमाना, तस्मै विश्राणितहृदया, तस्मादेव

on the path of faultless prose and poetical compositions in
dramas and beautiful *kāvya*s ; and sometimes by pondering
over the counsel, given by able ministers, engaged⁸³⁶ in ex-
pounding the science of statecraft, propounded by Manu and
others.

VARADĀMBIKĀ FEELS PANGS OF SEPARATION

On her return to the palace she refused to speak to her
friends. Neither she looked at her attendants nor waited on
her elders ;⁸³⁷ nor worshipped Agastya, her tutelary deity ;
nor played⁸³⁸ on her lute ; nor made the deer talk ;⁸³⁹ nor
fondled the doe ; nor made the peacock dance ; nor celebra-
ted the marriage of dolls ; nor united⁸⁴⁰ the pair of swans ;
nor gave lessons to the king parrot.⁸⁴¹

She gave up her baths,⁸⁴² and thought of dressing⁸⁴³ her
ever dishevelled luxuriant hair only when pressed by the
maid-attendants (to do so). All her attendants were per-
plexed. She became indifferent towards all her (female)
friends. She forgot all occupations, worthy of her ; and with
her eyes fixed⁸⁴⁴ in the quarters and face, raised up began to
fancy the king's arrival. Out of her desire to hear his name
(Acyuta) pronounced, she gladly caused the Dāmodara
hymn⁸⁴⁵ to be sung (before her) again and again. Thinking
'He⁸⁴⁶ alone is dear to me as my life,' she sang *him* (*i. e.*, his

जीवितुमिच्छन्ती, तस्य दास्यमेव अजस्रमाकाङ्क्षन्ती, तस्मिन्नेव प्रतिष्ठितप्रणया सहजादयवसौकुमार्यनिर्जितनिजायुधतया कोरकिताधिकतरकोपे-
नेव कुसुमचापेन साटोपमावेदितहृदयतापातिशया भूपालकुमारिका चेत-
सीतिचिन्तां चिरन्तनीमतानीत् ।

किमित्युपागां गृहमम्बिकायाः किमर्थमारब्धमिदं व्रतं वा ।

केनाक्षिलक्षीकृत एष भूपः किमर्थमासक्तमिदं मनो वा ॥ १२१ ॥

क्व वा स महानुभावः कूलङ्कष-गुण-गणानुरूप-रूप-लीलः क्षोणीपालः,
कुत्राहम् अप्रवर्तित-निरत्यय-सुकृत-पालिका बालिका, क्व वा मम तदौपयिकं
रामणीयकम्, क्व वा तादृशस्य तस्य समागमाभ्युपायः सर्वथा सम्प्रति
परित्राणाय शरणमन्यं न जानामि ।

एषु स्थासुषु धैर्यपादपमहो मूलात्समुन्मूलय-

त्युत्कण्ठा, हृदयं वियोगदहनज्वालैः परं तप्यते ।

name) only ; desired to enjoy *with him* in private ; bestowed her heart *upon him* ; longed to derive her existence *from him* : incessantly aspired to be in *his* service ; and fixed her affection⁸⁴⁷ on *him*. The princess, the intensity of whose mental pain was prominently indicated by Cupid, whose intense anger had been further augmented because his weapons⁸⁴⁸ had been surpassed by the innate tenderness of her limbs, long harboured the following anxiety in her heart.

“Why⁸⁴⁹ did I go to the temple of Ambikā ? Or why did I commence the vow ? Why did I behold this king ? Or why did I set my heart (upon him) ? (121)

“There is a great incongruity between that magnanimous king, the charm⁸⁵⁰ of whose beauty is similar to that of the host of his infinite virtues and myself, a girl, who has never been engaged in an uninterrupted series of righteous deeds. Neither have I got a beauty worthy of him, nor the means to obtain him, who is such (as has been described above). I do not know, at all, any protector (except he) to save me now.

“The life breaths⁸⁵¹ remaining unscathed lo ! longing⁸⁵² completely uproots the tree of my fortitude ; and the heart⁸⁵³ is sorely burnt by the flames of the fire of separation. They

तस्येमे विदितास्तथापि न गतास्तस्यान्तिकं द्रोहिणः

प्राणा एव तथाविधाः प्रतिभटा बाणा न मे मान्मथाः ॥१२२॥

त्यक्तं शीलमुपेक्षितं गुरुकुलं लज्जा समुद्रासिता

निन्द्यं मत्सदृशां पुरः श्रुतिकटु श्रोतव्यमासीद्वचः ।

दोषश्च प्रकटीकृतः प्रियतमेऽप्येतत्कृते शात्रवाः

प्राणा एव तथाविधाः प्रतिभटा बाणा न मे मान्मथाः ॥१२३॥

इन्दीवराक्षीमिति चिन्तयन्तीं

सन्दीपिताङ्गं शयने लुठन्तीम् ।

सखीसमाजः सहदुःखसौख्यः

सन्तापहेतुं शनकैरपृच्छत् ॥ १२४ ॥

ताभिः सानुरोधमनुबध्यमाना शालीनतया कथं कथं चञ्चलनयना
‘गौरीवने तस्य विश्वम्भरापतेर्दर्शनात्प्रभृति कर्म किमपि किञ्चिदुदञ्चति
स्म, चाञ्चल्यमिदं वारयितुमहं न पारयामि, समुचितमितः परं भवतीभि-

are acquainted with him, yet they did not go near him.⁸⁵⁴
My life-breaths are my enemies, Cupid's arrows are not so
inimical. (122)

“I abandoned modesty, disregarded (the advice of) all the
elders, and banished shame (from my mind). I had to listen
to unpleasant and despicable words from my friends,⁸⁵⁵ and I
found fault even with one who is dearest to me. Therefore,
my life-breaths are my enemies,⁸⁵⁶ Cupid's arrows are not so
inimical.” (123)

By slow degrees, the group of (her) friends, that shared
grief and joy with her, asked the lotus-eyed one who was thus
brooding and rolling on the bed with⁸⁵⁷ her limbs consumed
(by the fire of separation), of the cause of her anguish (124)

Importunately pressed by them, the tremulous-eyed one
bashfully and with great reluctance said : ‘Since I saw that
king in the Forest of Gauri, some indescribable thing is
working in me, and I am unable⁸⁵⁸ to control this disquiet of
mine. It is for you to decide⁸⁵⁹ what is proper for me to do
hereafter. Expressing her belief in these words, she saw in

रेव निवारणीय'मिति निश्चयमेव समुच्चरन्ती सैरन्ध्रीभिः समं सत्वरमभिवर्तमानं सौविदल्लं समक्षं कमप्यद्राक्षीत् । आपृष्टः स च प्रहृष्टमनाः विस्पष्टमाचष्ट समस्तभुवनसाम्राज्यलक्ष्मीस्वयंवरपतिनरसिंहनृपालकुमारेण अच्युतमहारायेण अत्रभवतीं प्रार्थयमानेन सामात्यपुरोहितमुखानुयुक्तौ तव भ्रातरौ सादरान्तरङ्गव्यञ्जकमुखप्रसादभङ्गिकं तथेत्यङ्गीकृत्य तदात्व एव प्रशस्तमुहूर्ततया प्राहिणुतां भवतीं प्रसाधयितुमेताः सपुरन्ध्रीः सैरन्ध्री-स्तदत्रभवती सत्वरमुद्युक्तां प्रसाधनाय ।

इत्येतदीयैरनघैर्वचोभिरनम्बुवाहामृतवर्षतुल्यैः ।

सख्यःसहर्षं सहसा मृगाक्षीं विभूष्य शश्वत् कुतुकादपश्यन् ॥ १२५ ॥

तदनु मेदिनीपतिः प्रमोदभर-सान्द्र-मन्त्रि-पुरोहित-सादर-वचन-विहित-बहुतरोत्साहः, सहज-सौन्दर्य-गुणालङ्करणेऽपि मङ्गलाचरण-समुचितविवि-

front of her, a chamberlain hastily proceeding towards her together with maid-servants.

PREPARATION FOR THE MARRIAGE

Being questioned, he replied, speaking clearly with a delighted heart, 'Your two brothers, having been requested through his ministers and the family priest by Acyuta Mahārāya, son of king Narasimha⁸⁶⁰ who was the self-selected husband of the glory of sovereignty of the entire world, seeking your ladyship's hand, and having assented with the words 'so be it', and showing by the gratified expression of their faces that their hearts appreciated the honour, immediately as it was an auspicious moment, sent these maid-servants, accompanied by matrons, to make your ladyship's toilet. Your ladyship should make ready for the toilet without delay.'

On account of these pain-removing (Lit. 'sin destroying') words of his, that were delightful as showers of nectar from a cloud-less (sky), the friends, having joyfully and quickly made her toilet, incessantly looked⁸⁶¹ at her through curiosity. (125)

Thereupon, the king,⁸⁶² greatly encouraged by the respectful words of the ministers and the priest who were full of intense joy, was decorated with numerous ornaments.⁸⁶³

धालङ्कारित-शृङ्गारितः, विस्तृत-विचित्र-परिस्तोम-प्रशस्त-जय-हस्ति-स्कन्ध-
भाग-सुस्थित-मणिमय-भद्रासन-मध्यमध्यासीनः, प्रथम-महीधर-विशङ्कट-
शृङ्ग-पर्यङ्क-सङ्गतम्, पर्व-शर्वरी-सार्वभौममनुकुर्वन्, क्रमेण विमानचर-
खेचरी-निकर-निराकरण-निपुण-बहुप्रकार-शृङ्गारित-स्थल-स्यन्दनोपरि-
मञ्चकान्तर-प्रवृत्त-नृत्त-मत्त-काशिनीजन-समुत्तेजिताम्, अम्भोजलोचना-
चरण-मयूख-रेखा-तरङ्गयमाण-मौक्तिक-रङ्गवल्लीकाम्, वलभि-खचित-
मणि-गण-प्रभा-पुनरुक्त-चन्दन-दामाभिरामाम्, गवाक्षान्तर्गत-कामिनी-
कटाक्ष-वीक्षा-मध्यतया निर्धारणीय-कुवलय-दाम-समाज-पद्म-राग-मणि-
सद्म-प्रभावितायमान-वितानाम्, अनतिरमणीयाम्, राजवीथिमवगाह-
मानः, व्यत्यस्ताभरण-विन्यसनम्, विगलित-नीवि-विनिवेश-कौशेयम्,

befitting the auspicious occasion, though⁸⁶⁴ he was already adorned with virtue in the form of his natural beauty. Sitting in the centre⁸⁶⁵ of the throne, studded with jewels and securely placed⁸⁶⁶ on the shoulders of the victory-elephant, beautified with a broad and variegated housing, he looked like (Lit. 'imitated') the full moon, reposing on the couch in the form of the huge peak of the eastern mountain.

Slowly, moving⁸⁶⁷ through the side-long glances of lovely ladies standing at the windows, he plunged into the high-road, which was superbly beautified;⁸⁶⁸ which was embellished⁸⁶⁹ with bewitching women, dancing on stages placed on the diversely decorated land-chariots, and proficient in shaming troops of wives of gods, moving about in aerial cars: in which *raṅga-vallīs*,⁸⁷⁰ strewn with pearls, were being swayed by pencils of rays of the feet of lotus-eyed (damsels); which was charming with its sandal-festoons, that were being reproduced by the lustre of chaplets of jewels studded in its house-turrets;⁸⁷¹ and in which a canopy was being spread with the lustre of houses, set with rubies and multitudes of garlands of beautiful⁸⁷² lotuses.

Seen⁸⁷³ from all sides by the beautiful ladies of the city who were flitting about, (so that) their ornaments were put on wrong places, (so that) the knots of their silken sarees had

विस्तृत-केशहस्तम्, विवर्जितान्य-करणीयम्, विजृम्भमाणोत्कलिकम्,
विवलमान-विलोचन-कम्पितकं, वलमानाभिः पौरविलासिनीभिरभितोभिलो-
क्यमानो विस्तारित-विविध-वस्तु-जातम्, विरचित-कुसुमोपहारम्, विल-
समान-वासना-धूपम्, विविधालङ्कार-विचित्रितम्, अतिमात्र-रमणीयम्,
समासदत्सम्बन्धिगृहम् ।

प्रविश्य तस्मिन्प्रमना नृपाल-

स्तां राजकन्यां विधिनोपयम्य ।

श्रियं पयोवेरिव शेषशायी

समानयत्तां सदनं स्वकीयम् ॥ १२६ ॥

पट्टाभिषेकमहिषीपदमप्यमुष्यै

दत्त्वाधिकप्रणयदर्शितकौतुकश्रीः ।

क्षोणीपतिः सह तयान्वभवरसमस्तान्

विख्यातरागसुभगान् विषयोपभोगान् ॥ १२७ ॥

अम्भोजभाजनभृतान्यलिनीलरत्ना-

न्यादाय साञ्जलिरनोकहमञ्जरीभिः ।

been loosened, (so that) their braids had become dishevelled, (so that) they had suspended all other activity, (so that) their curiosity was increasing, (so that) their eyes were moving to and fro.....⁸⁷⁴ he reached (his) kinsman's extremely beautiful house in which all sorts of things had been spread out, in which offerings of flowers had been made, in which fumes of incense were diffusing, and which had been embellished with numerous decorations.

Having entered it, the high-minded king married that princess according to (prescribed) rules, and brought her to his place, as Viṣṇu did Lakṣmī from the ocean.⁸⁷⁵ (126)

Installing her⁸⁷⁶ as his chief queen with the consecration of the tiara, the king, who had⁸⁷⁷ manifested the glory of curiosity with his excessive love enjoyed in her company all the sensual pleasures, charming with their renowned (mutual) attachment. (127)

ADVENT OF SPRING

Carrying bee-sapphires, borne in lotus-vessels, and with folded hands in the form of clusters of trees, the king of

निःसीमविभ्रमरसं नृपसार्वभौम-

मासेवितुं समुदभूदधिभूर्ऋतूनाम् ॥ १२८ ॥

अथ कदाचिदालवालवलयमादिमरसाङ्कुराणाम्, अभिनवविलासोप-
देशदेशिको हरिणलोचनानाम्, अभिरूप्यकरणकमलभूरनोकहानाम्,
सक्षराभ्यासवासरमलिकुमारकाणाम्, उत्सवदिवसः पुष्पितलतिकानाम्,
अलीकनिदाघः प्रचुरपरागपाटलानाम्, प्रसूतिमासः पवनपृथुकानाम्,
कुहनाघनागमो मकरन्दवाहिनीनाम्, आहोपुरुषिकारम्भः शम्बरशासनस्य
प्रपञ्चितसकलजगदुल्लासो मधुमासः प्रादुरासीत् ।

चिरकालविरहमसहमानेनेव स्वयमपि तनिमानमवलम्बमानेन मलय-
पवमानेन समालिङ्ग्यमाना लतिकाङ्गना व्याधूतपलाशराशयो व्यजहुरिव

seasons manifested (himself) in order to wait upon the emperor (Acyuta), enjoying infinite amorous pleasures. (128)

Then appeared, in due course of time,⁸⁷⁸ the spring season, which intensified the merriment of the entire universe. It was the (circular) watery basin which surrounds the sapplings of erotic sentiment ; the instructor in new amorous gestures for the fawn-eyed ladies ; Brahmā, the Creator of beauty, for the trees ; the school wherein to study alphabets for the young bees ; the day⁸⁷⁹ of festivity for the menstruating (*puṣpita*) ladies in the form of creepers putting forth flowers (*puṣpita*) ; pseudo-summer⁸⁸⁰ for heaps of large quantities of floral dust ; the month of delivery⁸⁸¹ for young breezes ; the fancied⁸⁸² rainy season for streams of floral juice ; and the commencement of vaunting of one's prowess for Śaṁbara's enemy (Cupid).

The ladies in the form of creepers with their foliage shaken and (themselves) embraced by the Malaya breeze which, being unable to bear (their) separation for a long time, had, as if become thin (*i. e.*, was blowing gently), shook off, as it were, the paleness of separation.⁸⁸³

The swarm of bees, seeing lines of letters in the form of *bakula*-buds, which were painted (Lit. 'dappled') with the colligrium of the mass of blackness of cuckoos,⁸⁸⁴ eager to

विरहपाण्डिमानम् । अभिनवपत्रान्तरेषु चैत्रसमय लेखकेन परिलिखिता इव परिसर-किसलय-गृह्यालु-कोकिल-कालिम-मालिकाञ्जन-शबलिता वकुल-वर्णावलीः अवलोकयन् , निरन्तरं तन्तन्यमान-झंकार-निनद-प्रपञ्चापदेशे-नेव चञ्चरीकसञ्चयो व्यञ्जयति स्म पञ्चशर-निगम-पठन-परिपाटीम् , सन्तत-मलय-तटान्तर-चन्दनामोद-मेदस्विनि समीरणतरुणे मन्दमुपवनमन्दिर-सीमनि तरलयति मञ्जु-मञ्जरी-कुचासङ्ग-मधुकर-मालिकोत्तरासङ्गम् , अङ्कुरित-मकरन्द-धर्म-बिन्दु-सन्दोहम् , अवलम्बित-कम्प-संवाधं माधवी-लता-बालिकया कुसुमपरागव्याजादराजन्त परिसर-बिटप-प्रवाल-दीपिको-परि-विकीर्ण-परिशीर्ण-चूर्ण-मुष्टयः ।

आकुञ्चिताग्रमभिरामदलानुबन्ध-

मारामसीम्नि नवकिंशुकमञ्चति स्म ।

पान्थाघनाघनपयोधरशैलशृङ्ग-

संघट्टनादतनुशस्त्रमिवातिकुण्ठम् ॥ १२९ ॥

pluck the tender-leaves (sprouting) hard by, and which were as if written by the scribe⁸⁸⁵ in the form of the second spring-season (*caitra*) in the interior of young leaves, ceaselessly exhibited its method of reciting Cupid's Veda under the pretext, as it were, of its swelling and diffusing hums ⁸⁸⁶

When the young man in the form of the breeze, densely⁸⁸⁷ charged with the fragrance of sandal trees growing on the sides of the Malaya mountain, was displacing the *mūdhavī* creeper's upper garment⁸⁸⁸ in the form of swarms of bees, worn on her breasts in the form of beautiful clusters of blossoms, within the four walls of her garden-residence, so that a mass of drops of perspiration in the form of floral juice (appeared on her person) and she began to tremble violently,⁸⁸⁹ handfuls of powder⁸⁹⁰ in the form of (heaps) of flower-dust were scattered and thrown over the lamps in the form of the young sprouts of the neighbouring branches by the young lady of the vernal creeper.

The new *kinśuka* blossom, bent in the fore-part and possessed of lovely petals, shone within the boundary of the garden like Cupid's weapon badly (bent and) blunted on

उच्चैरुन्नमिताप्रमल्पविततं पक्षद्वयं बन्धुरं
विभ्राणो रसिकोऽविशन्मधुकरो यद्गर्भमम्भोरुहः ।

नित्यं पालयता द्विपत्रितमहो शृङ्गारबीजं निजं
तत्प्रायः सरसालवालवलये पुष्पेषुणा रोपितम् ॥ १३० ॥

अभङ्गर-मधुर-झङ्कार-रव-वाद-जात-पाटवाः, तरुगोपवनभवनेषु सरु-
ल्लसित-पल्लव-पटल-प्रकटित-परस्पराणुराग-भरितानां लता-तरु-मिथुनानां
परस्पर-प्रेषण-कलित-यातायाता दूता इव समदृश्यन्त मधुव्रतव्राताः ।

आलम्ब्य कोरकित-कोमल-चूतयष्टि-

मास्वाद्य केलिसरसां सरसाम्बुपूरम् ।

सर्वत्र सौरभभरं विधृतं विकीर्य

श्रान्तिं किलापनयति प्रसृतः समीरः ॥ १३१ ॥

account of striking against the mountain-peaks in the form of
the solid breasts of the wives of way-farers.⁸⁹¹ (129)

The aesthete bee, possessed of a pair of charming wings
slightly expanded and upraised towards the ends, entered⁸⁸⁹
the interior of a lotus. It might well be supposed to be
Cupid's amour-seed which had burst into a two-leaved sprout
and was planted by him, constantly tending it,⁸⁹³ in a *sarasa*
(beautiful ; juicy) and circular basin (in the form of the
lotus). (130)

In the palaces, in the form of young gardens, swarms of
bees,⁸⁹¹ proficient in instrumental music (*vāda*) in the form of
their continuous and sweet hums,⁸⁹⁵ appeared to be the
messengers, passing⁸⁹⁶ to and fro and mutually commissioned
to carry messages, of couples of creepers and trees, fully
reciprocating each other's affection as evinced by clusters of
sprouting and (reddish) leaves.

Leaning against the tender mango-twigs, covered with buds
tasting the mass of sweet waters of the pleasureponds⁸⁹⁷ and
spreading all round the load of fragrance that it was carrying,
the blowing breeze removed its fatigue.⁸⁹⁸ (131)

सतत - परिचित - शातोदरी - चरण - घात - कौतुकान्तराय - चिन्ताकुलतया
निरन्तरजागरादिव नितान्तरक्तेषु कुसुमनयनेषु निभृत-मधुकर-कनीनिका
मधुरस-बाष्प-धारा धीरतया अन्तःप्रतिनिवारित-शोका इव रक्ताशोकाः
पथिकलोकानाकुलयन् । कन्दलदमन्दसौहृदोत्कण्ठानां कलकण्ठानां चिर-
परिगृहीत-कृत-मौन-व्रतमुद्यापयितुमुद्यते मधु-समय-सार्वभौमे मलयगिरि-
जात-मारुत-पुरोहितेन आमन्त्रित-षट्चरण-द्विज-प्रजामुखेषु निक्षिप्त्वा हरि-
द्राक्षता इवालक्ष्यन्त लिलक्षयिषिता (?) केसरकुसुमकेसराः ।

अथ मलय-गिरि-सञ्चार-संक्रान्त-चन्दन-शैत्यासहनतयेव प्रज्वालित-
मदनानलेषु मन्दानिलेषु कपिश-पराग-काञ्चन-भसित-सेवयेव प्रपञ्चित-
कान्ति-सन्तानेषु चम्पक-प्रसूनेषु, रति-कन्दर्प-कौतुकेनेवावतंसित-किसल-

The red *asoka* trees⁸⁹⁹ that had as if exuded (dispelled) grief⁹⁰⁰ from their hearts by means of steadily shedding showers of tears in the form of the honey-juice flowing from (Lit. 'produced by') their pupils in the form of bees, fixed (motionless) in their flower-eyes, extremely red, as if on account of constantly keeping awake as a result of being upset by the apprehension of discontinuance of their ever familiar pleasure of being struck with their feet by the slender-waisted ladies, perturbed the travellers⁹⁰¹

When the sovereign in the form of the spring season undertook⁹⁰² to bring to a conclusion the long-observed⁹⁰³ vow of silence of the cuckoos, in whom was appearing an intense longing for universal (Lit. 'great') friendship, the filaments of the *kesara* flowers⁹⁰⁴ appeared, as if they were the rice, dyed with turmeric and thrown over the faces of the daughters of the bee-Brāhmaṇas, who (*i. e.*, the daughters) had been invited by the family priest in the form of the breeze, born in the Malaya mountain.

REQUEST OF THE GARDEN KEEPERESS

After it, when the gentle breezes had kindled the fire of love, as if on account of (their) being unable to bear the cold of sandal which had penetrated them as a result of their moving on the Malaya mountain, when the *campaka* blossoms

येषु द्राक्षावलेषु, सरसिज-मकरन्द-जम्बाल-संचरण-खड्गेषु चटुल-चरण-पुञ्जेषु, किसलय-ग्रसन-तुन्द-परिमृजेषु कोकिलव्रजेषु, सविकार-हृदय-पुनःसमाधान-सावधानेषु तपोधनेषु, परिचित-तिरस्करिणी-विद्या-विहारेषु नीहारेषु, कदाचिदुद्यानपालिका-समागम-रभस-तरलेन कुन्तलेन मधुकर-कलभावतरणम्, परिमल-लहरी-समुल्लसितेन निःश्वसितेन मन्द-गन्धव-हम्, कन्दलद्वन्द-कमल-विसृमरेण निदाघ-विन्दु-निकरेण मकरन्द-स्यन्द-कणिकोद्गमम्, नितान्त-परिश्रान्ति-योगेन मध्यभागेन जाति-कुसुम-शून्य-ताम्, संन्यानर्कष-संवर्ष-शीर्णेन कुचतट-कुङ्कुम-चूर्णेन कुसुम-पराग-परिजृम्भणम्, निरुपमारुणिम-शरणेन चरणेन पल्लव-तल्लजोदञ्चितं शूचयन्तीव समर्पित-विविध-कुसुम-परिक्रियोपायना सविनयं निवेदितवती—“देव !

had increased their lustre as if on account of taking the gold-calc⁹⁰⁵ in the form of yellow pollen when clusters of vines had adorned themselves with sprouts as if on account of the auspicious ceremony of tying the nuptial thread of rati and Kāma, when flocks of geese⁹⁰⁶ were limping on account of wading through the mud of honey of lotuses, when flights of cuckoos were stroking their bellies⁹⁰⁷ after devouring sprouts, when ascetics were busy controlling, once again, their perturbed minds,⁹⁰⁸ and when the fog was diverting itself by practicing the science of invisibility⁹⁰⁹ in which it was proficient, the garden-keeperess, indicating as if the descent of the young bees (in the garden) by her tresses,⁹¹⁰ waving owing to her hasty arrival ;⁹¹¹ the birth⁹¹² of gentle breezes by her breaths charged with waves of odours ; the production of the drops of (the waters of) streams of honey by the mass of drops of perspiration, appearing (Lit. 'spreading') on her lotus-like face ; the absence⁹¹³ of the *jāti* flower by her waist, full of great exhaustion ;⁹¹⁴ the spreading of the pollen of flowers by the sandal powder applied to their breasts and scattered on account of being brushed off⁹¹⁵ when she pulled up her upper garment ; and the sprouting of excellent tender-leaves by her foot, possessed of a unique redness ;⁹¹⁶ and presenting⁹¹⁷ (the king) with ornaments of numerous flowers humbly submitted :

समाकर्ण्यताम्, वरवर्णिनी-सञ्चय-पर्याय-पक्व-शरः-निखिल-लोचन-भाग-
वेय-भवदीय-रूपवेय-सामन्तो वसन्तोऽवतीर्य विहारोपवने समुन्नमित-
मधुकर-मालिका-भ्रूवल्लरीकः, तावक-समागमनानुग्रहमिव निर्णिमेष-स्थल-
नीरजेक्षणः प्रतीक्षते ।

“प्रत्यप्रपूगकुहलीकलिकाक्षतानां

वृन्देन कोकिलशिशुं भृशमर्चयन्ती ।

देव ! त्वदागममहोत्सवल्लिप्सयासौ

प्रायःशकुन्तशकुनप्रवणा वनश्रीः ॥ १३२ ॥

अन्तर्विलासोपवनं चरन्तं वसन्तमालोक्य वनान्तलक्ष्मीः ।

भवन्तमायान्तमवेद्य मौलो धत्तेऽञ्जलिं कोरककैतवेन ॥ १३३ ॥

“मधुव्रतापादितमन्युरेखा-

स्पन्दा मधुश्रीरधुना विभाति ।

त्वदागमानन्दविशेषशंसि —

भुजापरिस्पन्दमिवोद्वहन्ती” ॥ १३४ ॥

“Sire ! listen. Having manifested itself⁹¹⁸ in the pleasure-
garden, the spring, in which the ripened reeds⁹¹⁹ look like a
heap of turmeric, which is a feudatory of your Majesty's
beauty, the fortune of all the eyes (of the world), which has
raised up its arched eye-brows in the form of rows of bees,⁹²⁰
is looking forward, as it were, to the favout of Your Majesty's
arrival with unwinking⁹²¹ eyes in the form of land-lotses.

“Sire ! frequently worshipping the young cuckoo with a
heap of rice in the form of fresh betel-nuts, betel-leaves and
buds, and longing to enjoy the happy occasion of Your
Majesty's arrival, this sylvan glory is often engaged in taking
omens from the flight of birds.⁹²²

(132)

“Anticipating Your Majesty's arrival on seeing the spring,
roaming in the pleasure-garden, the sylvan glory places her
folded hands⁹²³ in the form of buds on her fore-head. (133)

“The goddess of vernal beauty, showing⁹²⁴ the twitching
line of sorrow in the form of (hovering) bees appears to feel
arm-throb⁹²⁵ indicative⁹²⁶ of the great happiness of your
arrival.”

(134)

तदिदमाकर्ण्य कर्णरसायनं वचनम् अवनीपतिः आनन्द-परतन्त्रो यथो-
चित-पारितोषिकं परितोषित-हृदयाम् अवनतमौलिकाम् आरामपालिकाम्
अनुपदमेवागत इत्युक्त्वा, रागतो विसृज्य, मणिभवनाङ्गणात् परिचारिका-
समर्पित-करावलम्बनो निरगात् ।

तिलक-तरु-विलोकनायेव वन-विहरण-प्रमोद-विस्तारित-लोचनाभिः,
प्रिया-पुत्तलिकानन्द-कन्दल-कारण-गानानुकूल-श्रुति-सहायापेक्षयैव मृगम-
दालेप-परिमलाकारित-मधुकराभिः, चम्पक-कलिका-कदम्बक-सम्पादनायेव
कुङ्कुम-पत्रवल्ली-समुल्लसित-मुखरागाभिः, सहकार-तरु-कुसुम-वितरणायेव
पाणि-कमल-वद्ध-कङ्कणाभिः, नमेरु-कुसुम-विकासायेव विसृमर-नासा-मौ-
क्तिक-विमल-कान्तिमिषेण दर्शित-दर-हसित-पर-स्थान-विधाभिः, वञ्जुल-
तरु-मञ्जरी-समर्पणायेव चरणाञ्चल-समन्वित-मञ्जीर-माणिक्य-महः-कलि-

On hearing these words, elixir for the ears, the king, beside himself with joy, lovingly dismissed the garden-keeperess, satisfied⁹²⁷ with appropriate rewards and bowing her head, with these words : "I am just coming ;"⁹²⁸ and then supported⁹²⁹ by female-attendants with their hands, he went out of the courtyard of the jewelled palace.

A STROLL IN THE GARDEN

Accompanied by female attendants, who had dilated their eyes (at the thought of) the joy of a stroll in the garden, who had attracted bees⁹³⁰ by the odour of their musk pastes, as if standing in need of the help of their hums, suited to the songs, accompanying the soft music played at the puppet show arranged for their dear friend ; the colour of whose faces shone with the saffron decorations,⁹³¹ as if to prepare bouquets of *campaka* buds ; who were wearing bangles on their lotus-like hands, as if to bestow flowers upon mango trees ; who had, under the pretext of the spreading lustre of their bright nose-pearl, exhibited the highest excellence of gentle smiles, as if to open the *nameru* flowers, who had buds, in the form of the lustre of the jewels of their anklets, associated with the sides of the feet (*i. e.*, worn on the feet), as if to bestow blossoms on the *āsoka* trees ; who were shaking their pitcher-

काभिः, कुरवकालिङ्गन-तरलतयेव गमनवशेन कम्पित-कुच-कुम्भाभिः,
वकुल-मुकुलोद्भेद-निदान-मधु-संग्रह-प्रयत्नेनेव नासा-चम्पक-संत्रासित-
केली-कमल-कुहर-वपाभिः, कर्णिकार-कुसुम-सञ्चय-सञ्जीवनायेव व्यञ्जिता-
न्योन्य-वचन-माधुर्य-सुधाभिः, अभिमत-सिन्धुवार-समागम-चापलेनेव
त्वरित-गतागत-पयोधर-भार-श्रम-निश्चसिताभिः, शम्बर-शासन-विजय-
पताकाभिरिव सञ्चारिणीभिः, मोहनशक्तिभिरिव मूर्तिमतीभिः, सङ्केतशाला-
भिरिव शृङ्गारदेवतानाम्, मञ्जूषिकाभिरिव सौभाग्यमणीनाम्, मधुरा-
लापाय विजितशारिकाभिः परिचारिकाभिः, विहित-सारल्योच्चासि-भवन-
मिव लतिकानाम्, गीतशालामिव षट्पदानाम्, सञ्चरणाङ्गणमिव समीर-
किशोरकाणाम्, गुणनिकायमिव कोकिलानाम्, तरुण-तरु-लता-प्रतानाभि-
राममाराममयासीत् ।

like breasts with their movements, as if on account of their eagerness to embrace the amaranth tree ; who were equipped with numerous bowls⁹³² (Lit. 'cavities') in the form of lotuses, used for sport, and afraid of their nose *campakas*, as if to collect (Lit. 'on account of their effort to collect') honey produced as a result of the blowing of *bakula*-buds ; who had displayed the nectar of the sweetness of their conversation, as if to re-animate clusters of *karṇikūra*-buds ; who were painting as a result of the fatigue caused by the weight of their breasts on account of their moving hastily to and fro, as if on account of their eagerness to unite with the *sindhuvāra* trees, dear to them ; who were moving about like so many flags of victory of the vanquisher of Śaṁbara (Cupid) ; who were, as if powers of infatuation⁹³³ incarnate : who were, as if rendezvous of the presiding deities of the erotic sentiment ; who were, as if caskets of jewels in the form of their beauty ; and who had vanquished the canary birds in order to possess a melodious voice ;⁹³⁴ he went to the garden, which was, as if the dancing hall imparting straightness (of form),⁹³⁵ to the creepers ; which was, as if the music-hall for the bees ; which was, as if the courtyard⁹³⁶ for young breezes to roam in ; which was, as if a school house⁹³⁷ for the cuckoos, and which was attractive with its fresh creepers and twigs.⁹³⁸

समेत्य तं सागरमेखलेन्द्रो व्यराजि राजीवविलोचनेन ।
सोऽयं वसन्तो वनदेवताभिः स्वयं वपुष्मानिव सञ्चरिष्णुः ॥ १३५ ॥

दीव्यत्पयोधरवरं वलदुत्तरीयं
शिञ्जान-काञ्ची(?)शिथिलालकसन्निवेशम् ।

कौतूहलादुपनमत्कुसुमापचाय-

मातन्वते तरलहारमलीकमध्यम् ॥ १३६ ॥

अभिनवकुसुमापचायपराणां युवतीजनानामभवन्नुपवनविहारानुरूपाः
परस्परमालापाः ।

‘पश्यालि ! बालप्रसवं स्वकीयमादातुकामां भवतीमवेक्ष्य ।

इयं लतापल्लवतल्लजान्तानान्दोल्य किं नः प्रतिषेधतीव ॥ १३७ ॥

आरामकामास्त्रनिकेतनेऽस्मिन्

अस्मासु सर्वायुधहारिणीषु ।

चूताङ्कुरं तस्य पिकाः प्रियास्त्रं

चञ्च्रौ निधायैव समुचलन्ति ॥ १३८ ॥

On reaching it, the king shone with his lotus-like eyes, as if, he were spring himself, moving about in a corporeal form in the company of sylvan deities and possessing eyes in the form of lotuses. (135)

FLOWER PLUCKING

(The ladies), with their beautiful breasts shining,⁹³⁹ their upper garments waving, their zones jingling, their braids of hair loosening, and their pearl-necklaces moving to and fro, began⁹⁴⁰ to pluck flowers that were approaching them out of curiosity. (136)

Then⁹⁴¹ ensued the conversation, befitting the garden-sport, of the young ladies, engaged in plucking fresh flowers.

“Behold,⁹⁴² friend ! Seeing you desirous of plucking its fresh flower, this creeper is quickly waving you away as if by shaking its beautiful leaves.” (137)

“When we are removing⁹⁴³ all the weapons from Cupid’s arsenal in the form of this garden, the cuckoos are flying away carrying the mango-sprout, his dear weapon, in their beaks.” (138)

“अयि ! निशामय विशालाक्षि ! परिचलदलिपरिषदपाङ्गविन्यासैः पश्यति पुन्नागे लज्जयेव कुसुमभरेण नम्रीभवति नवमालिका बालिका” । “सुतनु ! मापचिनु कुसुमानीमानि, साभिलाषमुपलालिताया यदस्या लतिकायाः पुरत एव पञ्चशरदेवतोपहारतया प्रार्थितानि प्राथमिकानि ।” “अयि ! तव नितम्बकुचकुम्भस्याभिवृद्धिसंपदितोऽपि परिजृम्भतां यद्भरातिशयनिर्भराकुञ्चितायां त्वयि चरणाञ्चलाधारतया निःशेषितानि मया निरुपमानि कुसुमानि । अविरतमकरन्दस्यन्दजम्बालितेऽवनितले मा कलय पदकमलम् ।” “अयि ! मदिराक्षि ! किं सहसे कुचाञ्च-लोत्क्षेपणम्” । “अयि कलकण्ठ ! तिलके किल केन निमित्तेन निपा-त्यते न त्वया दृष्टिः, किमु तव तरु-विटप-मञ्जरी-मकरन्द-निष्यन्दैरविमृष्टं

“Behold, o you large-eyed one.⁹⁴⁴ The young girl in the form of the new jasmine creeper is bending low on account of the weight of her flowers, as if on account of bashfulness produced in her on being seen⁹⁴⁵ by the *punnāga*(-man) with his side-long glances⁹⁴⁶ in the form of swarms of hovering bees”

“O you fair-bodied one ! do not pluck these flowers. You have already vowed (Lit. ‘wished’) to offer the fresh flowers of this creeper, longingly reared by you, to the five-armed god (Cupid).”

“Friend ! may the wealth in the form of the development of your pitcher-like breasts and buttocks increase⁹⁴⁷ all the more (Lit. ‘more than this’), since resting my feet (upon your back) when you were completely bent down under the excess of (their) weight I (completely) plucked⁹⁴⁸ all the peerless flowers.”

“O you with intoxicating eyes ;⁹⁴⁹ do not place your lotus-like foot on the ground, muddy with the incessantly flowing honey, if you cannot bear the jerking of your mountain-like breasts.”

“O you having a pleasant voice ;⁹⁵⁰ why don’t you look at the *tilaka* flower ? Is it because the sectarial mark (*tilaka*),⁹⁵¹ made with camphor on your forehead has not been washed away by the exudations⁹⁵² of floral juice from the clusters of blossoms, (growing) on the branches of trees.”

मृगमद-तिलकमस्तीति ।” “अयि प्रियतमालि ! तमालिपल्लवमपि न किमु प्रधार्यते हृद्यायते किमु कुशलं कपोलकुङ्कुमतमालपत्रमिति ।”

एवंविधैर्नर्मवचोविलासैः सखीजनस्य श्रवणातिथेयैः ।

अज्ञातपुष्पापचयप्रयासा देवी तदा कम्पगतैरचारीत् ॥ १३९ ॥

कल-निनद-मणि-वलय-मनोहारिणा पाणिकिसलयेन विसृमर-सौरभ-भराधिवासित-दिशावकाशानि निवासकुसुमानि अपचेतुमभिलषन्त्याः कस्याश्चित् क्षान्ततया क्षणान्तरायकरणाय समुदञ्चयन्निव चञ्चलेन गरुदञ्च-लेन किञ्जल्क-पराग-पुञ्जमदसीय-पतनकातरतया मुकलिमानमुपजग्मुषी निजपरिभवपुषी कज्जलमलिनवपुषी चक्षुषी प्रकटित-झंकार-हुंकार-मुचलति स्म कञ्चन षट्चरण-तरुणः ।

निजबन्धुतया नवं प्रवालं परिरब्धुं किल पाणिरुद्यतोऽस्याः ।

“O my dearest friend !⁹⁵³ why don't you love (Lit. 'fix your heart upon')⁹⁵⁴ the tender *tamāla* leaf ? Is it because the sectarial mark (*tamāla-patra*), made with saffron on your cheeks is intact ?”

The queen not feeling tired of culling flowers by reason of her companions such like elegant and humourous conversation, pleasant (Lit. 'feast') to the ears, moved about with graceful steps. (139)

When a certain lady wished to pluck flowers, that were (bee's) residence and had perfumed the intermediate spaces of the quarters with the mass of their diffusing fragrance, with her sprout-like hand, charming with jeweled bangles producing melodious and indistinct sounds, a certain bee, out of forebearance, threw up, as it were, a mass of pollen and filaments with the ends of its moving wings, in order to produce a moment's obstruction ;⁹⁵⁵ and then flew up producing (Lit. 'manifesting') a hum sound in the form of its hums before her two eyes, almost closed through fear of its (*i. e.*, of the mass of pollen, etc.) fall, supporting its (bee's) humiliation, and dark with collyrium.

The hand of a lady, having beautiful teeth, rose to embrace a new sprout, on account of its being its kinsman. Do her

कुसुमस्तवकं कुचस्तथैव स्वयमाप्तुं नमति स्म किं सुदत्याः ॥ १४० ॥

कस्याश्चिदासाद्य करान्तरालं

गलत्कलाऽलस्विनगर्ववादः ।

नवप्रवालो नखकान्तियोगात्

प्रपद्य लज्जामथ पाण्डरोऽभूत् ॥ १४१ ॥

कयाचन कुच-जघन-भर-स्तम्भितारम्भ-संरम्भया निजमनसा कृतसु-
मनोरक्षेण पुनरसरन्ती कापि कुसुमचापचरणोपरि दत्तशपथापि प्रसभेन
तत्प्रसूनमवचिन्वती व्याधूतविलुलितस्य मधुव्रतस्य सन्तत-मधुरसास्वाद-
सौहित्य-विरचिताम् अरुचिम् अधरसुधामाधुरीभिरपनोदयन्ती सपदि
समासदत् तादृशनिजोदण्डताफलम् ।

कयाचिदाकुञ्चितमुक्तशास्त्रस्तरुः प्रसूनान्यवितीर्य पूर्वम् ।

ववर्ष पञ्चादिव सानुतापस्तीव्रानुरागं हि तनोत्युपेक्षा ॥ १४२ ॥

breasts, too, similarly bend of their own accord to reach the
bunches of flowers ? (140)

A hew sprout,⁹⁵⁶ with its talk of pride in the form of
sweet but indistinct hums of bees, disappearing on its reaching
the palm of a certain lady, shamefacedly⁹⁵⁷ turned white on
account of coming in contact with the lustre of her
nails. (141)

A certain lady⁹⁵⁸ hastily plucking the flowers although her
first impulse was checked by the weight of her breasts and
hips, although her hand would not advance by reason of her
heart wishing to save the flower, and although she was adjured
by Cupid's feet, soon reaped (Lit. 'reaching') the fruit of her
that sort of wilfulness, because by the sweetness of her
nectarious lower lip she had to remove the dislike, produced
by (her) satiation owing to constant tasting of the honey juice,
of the bee, shaken down (when she plucked the flower).

The tree,⁹⁵⁹ whose branch was pulled down and then
released, at first withheld its flowers from a certain lady.
Subsequently, it showered flowers as if feeling remorseful.
Verily, indifference intensifies love. (142)

अतनु-निगम-परम-रहस्य-विद् अपरैरपि सुदृशां गणैः आशु-केलिका-
निकायः सहकारानोकहः तदीय-कर-तामरस-सङ्गोत्तरङ्गित-कुसुमैश्वर्य-विचि-
त्रतया पात्र-विशेष-स्पर्श-महिमानमिव आवेदितवान् ।

संप्रत्यहं पुष्पवतीति वात-

व्याधूतपल्लवकराञ्चितचेष्टितेन ।

मा मां स्पृशेति सहसैव निवारयन्तीं

वासन्तिकामलिभियोपगता न काचित् ॥ १४३ ॥

मरुत्किशोरेण विकीर्यमाणैर्मरन्दपूरैर्महितैश्च पुष्पैः ।

कृतोपहारेषु लतागृहेषु विशालनेत्रा विहृतिं व्यतानीत् ॥ १४४ ॥

अम्भोरुहाणामपसारयन्ति शोभाममूनीति सरोजवन्धुः ।

करैः करोति स्म रूपेव तीव्रैः कान्तानि कान्ताननपङ्कजानि ॥ १४५ ॥

The mango tree, acquainted with the ins and outs of the *Kāmasūtra* was made⁹⁶⁰ the seat of their brisk sports by other troops of lovely-eyed (damsels). On account of it being beautified with a wealth of flowers, waving at the touch of their lotus-like hands, it manifested, as if the glory of being touched by worthy personages.

A certain lady, afraid of bees, did not approach the spring creeper, which was, as if quickly prohibiting her (from doing so) with the graceful movement of its hands in the form of tender-leaves, shaken by the wind, saying "Do not touch me. At present I am *puṣpavatī* (laden with flowers ; mensurating),"⁹⁶¹ (143)

The large-eyed one (Varadāmbikā) diverted⁹⁶² herself in creeper-bowers, that had made offerings of floods of floral-juice and excellent flowers, which were being scattered by the young breeze. (144)

Thinking (these ladies) eclipse⁹⁶³ the beauty of lotuses', the friend of lotuses (*i. e.* the Sun) withered⁹⁶⁴ the lotus-like-faces of the beautiful ladies with his rays, fierce, as if through its indignation. (145)

स्थितां पुरस्तादतिदूर एव

क्रमेण च स्वस्य वशं प्रपन्नाम् ।

बोढा नवोढामिव सानुराग-

इच्छायां तरुः क्रोडगतामतानीत् ॥ १४६ ॥

आक्रामता स्वामपि वारिसीमा-

मुष्णेन रोधोन्तरमूर्च्छितेन ।

कृत्वाथ कृच्छ्रादपि हीनसन्धि

शीतं बतालम्बत कीर्तिमेव ॥ १४७ ॥

अथ विविध-कुसुम-केसर-सुरभि-केशपाशम्, अलघुनिदाघ-सलिल-सिक्त-निटिल-सक्त-चूर्ण-कुन्तलम्, अभिनव-पराग-पतन-जनित-नयन-कोण-शोणिमोन्मेवम्, आविष्कृत-चतुर-वचन-तानम्, विगतादर-विन्यास-विस्त्रंसमान-संव्यानम्, अलस-गमन-वशात् अनर्ति-शिञ्जान-चरण-मञ्ज-रीकम्, अवारित-परस्पर-कलह-लम्पट-कुच-युगलान्तर-कान्त-केसर-कुसुम-

DESCRIPTION OF THE NOON

Just as a bride-groom embraces the new bride, standing at a distance from him at first, and approaching him by slow degrees, even so did the tree⁹⁶⁵ press to its bosom the shadow that stood away from it at first and approached it gradually. (146)

Heat spreading on the banks, assailed even the cold's own sphere in water ; and the cold had, therefore, reluctantly enough to make peace with the under currents of the water (although it was beneath its dignity to do so). Yet, strange to say, it only attained⁹⁶⁶ fame. (147)

AQUATIC SPORTS

Then the bevy of the fine-hipped ladies of the kings seraglio, whose hearts were eager to frolick in water, reached the vicinity of the pleasure-pond.⁹⁶⁷ Their luxuriant hair were perfumed with (the fragrance of) the filaments of numerous flowers. Their tresses were sticking to their foreheads, wet with excessive perspiration. Redness had appeared in their eye corners on account of the fall of fresh pollen (in them). Gay talks were rare with them.⁹⁶⁸ Their upper

मालिकम्, अविरत-निःश्वसित-भर-दर-घर्म-जल-पङ्क्ति-कुङ्कुमानुलेपमवनी-
 पुरन्दरान्तःपुर-नितम्बिनी-कदम्बम्, अम्बु-बिहार-लालस-मानसम् आसदत्
 केलीसरःपरिसरम् । तादृशं मृगदृशं समागमं संभृतोत्तरलया सरःश्रिया
 प्रेक्षणाय बहुशो व्यराजिषुः प्रेरिताः परिजना इवोर्मयः । आसाद्य निर-
 तिश्य-निदाघ-निःसहतयावगाढमिव कृपीटसंभवमम्भसि प्रतिबिम्बित-
 तटविटपि-पल्लवनिवहम् आवहन्तम् कृत्तिवसन-मूर्त्यन्तरस्य निजाम्भसो
 विजृम्भमाणतर-तरङ्ग-संघातैरङ्ग-कलित-भुजङ्ग-पुङ्गव-हार-शङ्कामङ्कुरयन्तम्,
 कूलङ्कष-विलोक्य-वन-प्रभा-विभवतया जलदेवता-तरङ्ग-कर-संघटित-कङ्कणा-
 पहरण-लम्पट-पवमान-वाटच्चर-सुरंगायमाण-मीन-विवर्त्तितानर्त्यावर्त्त-वलयम्,
 शीतल-जलाभिलाष-निपदातप-ताप-वृषित-शरद्भूखण्डमिव विकच-पाण्डुर-

garments were slipping on account of their being put on carelessly. The anklets⁹⁶⁹ on their feet were not very sonorous on account of their walking languidly. They were wearing beautiful garlands of *kesara* flowers between their pairs of breasts, busy striking against one another, because there was nothing to stop them from colliding. Their sandal-pastes had become muddy with perspiration, (produced by their) excessive and incessant⁹⁷⁰ hot-breaths. The ripples (in the pond) shone as if they were the numerous maids, dispatched by the excited beauty of the pond,⁹⁷¹ in order to witness such a (stately) arrival of the gazelle-eyed ladies.

Drawing near (the bank of the pond), the ladies having lotus-eyed faces reached the pond. It was bearing (on the surface of its water) the mass of leaves⁹⁷² of trees, growing along the banks, and reflected in its waters,⁹⁷³ which (mass of leaves) was, so to speak, fire, plunging into (the pond) on account of being unable to hear the excess of heat. By means of the exceedingly swelling waves of its water, which was one of the forms of Śiva,⁹⁷⁴ it was giving the impression of his garland in the form of the excellent serpent which he wears on his person....⁹⁷⁵ The circular whirlpool formed in it by the gambles of fish served as a subterranean passage for the thief in the form of breeze, busy pilfering the bangles worn on

पुण्डरीकवनं दधानम्, रिरंसु-कल-हंस-संसदुत्तंसित-कमलिनीकम्,
उल्ललदूर्मि-हिन्दोलन-चतुर-चक्रवाक-सन्दोहम्, इन्दीवरलोचनाजनः कासा-
रमासादितवान् ।

निरन्तरेन्दिन्दिर-सन्दोह-झङ्कार-सीत्कारा, समुदञ्चित-बाल-मुकुल-
मिषेण संकुचितपाणिः अधिगत-कण्टक-श्रेणिरम्बुजिनी-परिषदम्बुशैत्यभा-
रेणैव समीरणवशेन समालम्बत कम्पम् । अनन्तरमनुपम-मणिमय-मेखला-
दृढ-नियमित-नीवि-वसनाः, सरभसमितरेतर-सन्दानित-वेणिसन्तानाः, कर-
कमल-तल-कलित-कनकशृङ्गाः मकरन्द-रस-पूरित-लाक्षा-करण्ड-मण्डलाः,
प्रमद-वन-विहरणानीत-मृदुल-स्तवक-किसलयोपकरणाः, समुद्योतमान-
जलयन्त्र-नाली-पालीक-लोचनाः सलिल-केलिं समारभन्त ।

the wave-hands of water-deities.⁹⁷⁶ It contained a bed of full-
blown white lotuses, as if it were an autumnal plot of land
feeling thirsty on account of the heat of sunshine and plunging
into it through a desire of drinking cool water. In it, lotus
buds were decorated with flights of sportive swans ; and
flocks of *cakravāka* birds were skilled in swinging on its
rising waves.

The cluster of lotus-plants waving as a result of the wind
was, as if shivering with the excess of cold of water. It was
producing⁹⁷⁷ a 'sīlī' sound in the form of the incessant hums of
swarms of large black bees. It had closed its fists under the
pretext of upraised young buds ; and was covered with (brist-
ling hair in the form of) rows of thorns.

Subsequently, the lotus-eyed ladies,⁹⁷⁸ who had fixed the
waist garments tightly in their places by means of zones,
studded with rare jewels, who had tied up the braids of one
another quickly, who held golden syringes in their lotus-like
hands, who had filled numerous lac-caldrons with honey-juice,
whose apparatus consisted of clusters of tender flowers and
tender leaves collected (Lit. 'brought'⁹⁷⁹) while sporting in the
pleasure-garden, and the rows of the barrels of whose syringes
were shining, commenced water-sport.

सोपानवीथीषु हरिन्मणीनां सर्वत्र शैवालितमंशुजालैः ।

सरो विभाव्य स्वसुखावतारमार्गाकुलाऽपश्यदिति स्म काचित् ॥ १४८ ॥

अपरा शिशिरपयसि कलितसंचारां कांचिदकिंचनोदरी-कराञ्चलतर-
लीकृतेन लहरीभरेण सोपानपथादवतरन्तीम् अभिकिरन्ती तदीय-कुचास्फा-
लनरभस-परावृत्तेन तेनैव सन्ताडिता तदा निजाविनीतिफलं नियत-
मनुभूतवती ।

विकीर्य पाथो वदनारविन्दे

कस्याञ्चिदन्तःकृतमज्जनायाम् ।

तद्वक्त्रबुद्ध्या कमले पयोऽन्या-

ऽक्षिपत्प्रतीकारविधित्सयेव ॥ १४९ ॥

कुचशैलसीम्नि देव्याः

कीर्ण विमलाम्बु मेदिनीन्द्रेण ।

जर्जरितं परमाणुव-

दवहत तद्वदनचन्द्रिकारूपम् ॥ १५० ॥

Mistaking (Lit. 'perceiving') the pond to be covered all over with moss on account of the net-works of rays of emeralds, studded in the flights of steps, a certain lady perplexed⁹⁸⁰ to find a way to descend easily, began to look (all round). (148)

Another one frolicking⁹⁸¹ in cold water and splashing a slender-waisted lady who was descending the flight of steps, with waves, set in motion by the sides of her hands, was adequately punished for her audacity then, because she was struck back by those very waves, violently (rebounding on) impinging against her breasts.

When a lady dived into (the lake), having splashed the lotus-like face of another with water,⁹⁸² the latter, as if out of retaliation, threw water on the lotus, mistaking it for her face. (149)

The king threw lucid water on the ridge of the mountain-like breasts of the queen. (On striking against them) it was broken into atoms and assumed the form of the moonlight of her face (-moon). (150)

मुहुः सरोवारिषु केलिलोला-
निमज्जनोन्मज्जनमाचरन्ती ।

बलाहकान्तः परिदृश्यमाना
सौदामिनीवाजनि चञ्चलाक्षी ॥ १५१ ॥

अपनीतेषु कुरङ्ग-नयनाञ्जन-रागेषु पुनरपाङ्गान्, क्षालितेषु दशन-
वसन-रञ्जनेषु परिहृतवासनां घुसृण-रसरञ्जनां, निपतित-सरासज-वर-
कलिकासु तनु-वल्लरी-पुलक-कलिकां, निमृष्टेषु निदाघ-बिन्दु-निकरेषु कासार-
शीकर-प्रकरणानपि संघट्टयन्, प्राचीमेव श्रियं प्रपञ्चयति स्म विस्मयनीयप्रकारो
वारिविहारः । स्तिमिताधोरुक-दुकूल-संसक्ति-व्यक्त-संदृश्यमान-प्रभा-भा-
सुर-बन्धुरोरु-युगल-निगलित-त्रिरल-मृत्पङ्क-मिलित-मेदुर-वदली-काण्ड-का-
न्ति-सम्पदः, संकुचित-रसाद्र-संव्यानोन्नामि-पुलक-कुच-कलश-वादित-शत-
हस्त-स्वस्तिकाः, नितम्ब-बिम्ब-लम्बमान-वेणी-निष्यन्दामन्द-बिन्दवः, शि-

The sportive queen,⁹⁸³ plunging into and (then) emerging
from the waters of the pond, shone⁹⁸⁴ like lightning, seen
inside the clouds. (151)

Restoring the natural hue of the eye-corners⁹⁸⁵ after the
the collyrium applied to the eyes of the fawn-eyed damsels
had been washed away, producing scentless saffron colour⁹⁸⁶
on their teeth and garments after they had been washed,
replacing the bud-like bristling hair on their creeper-like
frames after the buds⁹⁸⁷ of the upper parts of the garlands had
dropped, and substituting heaps of drops of the water of the
pond, after drops of perspiration had been wiped off, the
astonishing water-sport⁹⁸⁸ displayed, as if, their natural
charm.

The fair ladies,⁹⁸⁹ moving⁹⁹⁰ before (the queen) in regul-
arly arranged groups, emerged from the gardenpond⁹⁹¹ together
with all their companions.⁹⁹² The accumulated beauty of the
dense clusters of plantain trees slightly⁹⁹³ covered with mud
was eclipsed by their pairs of tapering, radiant thighs clearly
visible on account of their wet⁹⁹⁴ silken petticoats sticking to
their bodies. They exhibited⁹⁹⁵ *svastika* figures of one hundred
arms by means of (their) bristling hair and pitcher-like breasts,

शिर-सीत्कार-कम्पित-बिम्बाधरा नितम्बिनीजनाः पुरः पुरः सद्भक्तिसंघानु-
गामिन्यो निराक्रामन्नुपवन-सरसः सखीजन-कृत-सारस्याः ।

निर्गत्य तस्मात्सरसो रमण्यः

प्रसाधिताङ्गयः परिकर्मभेदैः ।

अमन्दलीलाविलम्बु मुक्त्वा

सरःश्रियस्तीरगता इवासन् ॥ १५२ ॥

समं मृगाद्या सरसीविहारं समाचरन्तं नृपतिं समीक्ष्य ।

स्वयं प्रतीच्यापि विहारकाङ्क्षी खरांशुरागादपराम्बुराशिम् ॥ १५३ ॥

छाया प्रवासचलितेन दिवाकरेण

साकं स्वयं च पुरतः पुरतः समेत्य ।

प्राचीगृहं प्रतिविवृत्य ययौ विसृष्टा

मध्येपथं स्थितवतेव दृढोपगूढा ॥ १५४ ॥

rising from under the water-soaked and shrunk sarees.⁹⁹⁶
Numerous drops (of water) were dripping from their braids
of hair, hanging against their *bimba*-like hips ; and their *bimba*-
like lower lips were quivering with the 'sīt' sound (produced)
of cold.

On emerging from the pond, the charming ladies, with
their bodies adorned with numerous decorations, appeared to
be the beauties of the pond, gone to the bank, after leaving⁹⁹⁷
the water, made turbid by their long sporting in it. (152)

DESCRIPTION OF THE EVENING

Seeing the king sporting in the pond in the company of
the gazelle-eyed (queen), the sun, too, himself desirous of
sporting with the western quarter, reached the western
sea. (153)

(In the morning) the shadow⁹⁹⁸ herself went in front
along with the sun, who was going abroad ; in the middle⁹⁹⁹
of the way (*i. e.*, at noon) she stood, as if closely embraced
(by him) ; and left behind¹⁰⁰⁰ (by him towards the evening)
she turned back and went to her eastern home. (154)

पथिकोपरि-क्रोप-दीपित-रूपेण प्रसवचापेन निजकोपारोपित-पावक-
तयेव शान्तेषु सहस्रकरकान्तेषु कठिनातपक्त्वान्तिवशेन परिहृतपूर्वदिग्भा-
गपतितैश्चक्रोरैराकर्षणादिव ह्यायासु भृशमायामवतीषु, पार्श्विग्राह-तिमिरा-
नीक-धाटीविलोकनायेव समारूढ-शिखरि-शृङ्गेषु प्रद्योतन-किरण-भङ्गेषु,
मदिरेक्षणा-वदन-पङ्कजेषु कमल-विकास-सर्वस्व-संगोपनायेव प्रविष्ट-प्रासाद-
पश्चिम-गवाक्ष-मार्गेषु भागैव-निरर्गल तपः-फल-वितरणायेव चरम-गिरि-
शिखरमवातरत् प्रसादशाली किरणमाली ।

अपर-गिरि-तरक्षोरातपच्छायलेशै-

हरित-मलिन-वर्णैरञ्चितस्यांशुमाली ।

कवलित-दिनधेनोः कण्ठरक्तेन रक्तं

विसृमर-निज-पादैः श्मश्रुलं प्रोथमासीत् ॥ १५५ ॥

When the sun-stones¹⁰⁰¹ had cooled, because Cupid, burning with anger against the way-farers, as if superimposed their fire on his anger ; when shadows¹⁰⁰² had grown very long on account of (their) being pulled, as it were by partridges, that had been left in that part of the eastern quarter which had been abandoned by shadows, on account of (their) being oppressed by intense heat ; when the shortening rays of the sun had ascended the summit of the (western) mountain, in order to watch, as it were, the onrush of the army of darkness, attacking in the rear ; and when the lotuses in the form of the faces of the ladies of intoxicating eyes¹⁰⁰³ had entered the western lattice-windows of palaces, in order to preserve, as it were, the most treasured possession of the blooming of lotuses,¹⁰⁰⁴ the sun full of delight,¹⁰⁰⁵ ascended the peak of the western mountain, to bestow, as it were, the fruit of his unimpeded austerities on Śukrācārya (Lit. 'the descendent of Bhṛgu').

The sun with its spreading rays became the moustached snout of the hyena in the form of the western mountain, marked with (stripes of) green (yellow) and black colour in the form of patches of sunshine and shade. This snout was red with the blood of the throat of the cow in the form of the day, which it (*i. e.*, the hyena) had devoured. (155)

अस्त्रसन् दलवदातपखण्डाः

केसरा इव कराश्च विशीर्णाः ।

कर्णिकेव समलद्यत बिम्बं

प्रावृडम्बुजगतेरहिमांशोः ॥ १५६ ॥

चटुल-नटन-विजृम्भमाणार्ध-नारीश्वर-दक्षिणेतर-चरण-कञ्ज-रञ्जनाय
किञ्चिदान्छिन्न-कोणां वर्तुलालक्तक-वर्तिकाम् अनुवर्तमाना, चरम-जलधि-
चलाचल-वीचि-भस्त्रिका-चुम्बितेनार्धभागेन काम-काण्डीर-काण्ड-करण-
कृतोपक्रम-काल-कारुक-सन्दीपित-हसन्तीमुखमुपहसन्ती मन्दं मन्दमपरदि-
गराजत, तत्कुहरकूपमवागाहत च मण्डलं पुण्डरीकरमगस्य ।

अरविन्दबन्धुकुरुविन्दपिधाने

चपलेन बालशशिना व्यपनीते ।

घुसृणं वियन्मघवनीलकरण्डाद्-

गलितं यथा घनमदृश्यत सन्ध्या ॥ १५७ ॥

The plight of the sun was similar to that of a lotus (grown) in the rainy season. The patches¹⁰⁰⁶ of its sunshine fell like (lotus)-petals ; its rays were scattered like (lotus)-filaments ; and its disc looked like the (lotus)-bud (pericarp). (156)

Imitating the circular lac-cake, with a segment broken a little to paint the lotus-like left foot (that of Pārvatī)¹⁰⁰⁷ of the lord, (half male and) half female, engaged in the excellent dance, and ridiculing¹⁰⁰⁸ with its (upper) half, furnished with (Lit. 'kissed by') billows in the form of the rising and falling waves of the western ocean, the mouth of the furnace lighted by the artisan in the form of Death, who had undertaken to manufacture arrows for the archer in the form of Cupid, the solar disc¹⁰⁰⁹ gradually sank into the well in the form of the cavity of the western quarter.

Following in the wake of clouds,¹⁰¹⁰ twilight looked like saffron which had dropped from the sapphire box of the sky when the ruly lid in the form of the sun was removed by the fickle moon-child.¹⁰¹¹ (157)

सागरोदरशयस्य मुरारेः कञ्चुकीव विलसत्करदण्डः ।
 इन्दिरां द्युमणिरम्बुजगेहादात्मनैव सह नूनमनैषीत् ॥ १५८ ॥
 त्रिजगद्विजयोत्सवं विधातुं स्मरदेवस्य समुद्यतः प्रदोषः ।
 स्फुरदिन्दुकरान्तरापदेशादुदयस्तम्भमलम्भयत्पताकाम् ॥ १५९ ॥
 अतिवेलमनादृता द्विरेफाः कमलालया मुकुलीकृताब्जमुख्या ।
 प्रतिकारधियाऽभजन् कलङ्कव्यपदेशात्तदमित्रमिन्दुबिम्बम् ॥ १६० ॥
 वेलातिपातेन पयःपयोधिं ज्योत्स्नासमुद्रः सुतरां विजित्य ।
 अपूपुरज्जैत्रशशाङ्कशङ्खं प्राप्तश्च ताराघनपुष्पवृष्टिम् ॥ १६१ ॥
 पुष्पेषोर्जयसम्पदं निरुपमां पाणौ ग्रहीतुं मुदां
 निर्यातस्य शशाङ्कमण्डलसद्भृङ्गारकावर्जिता ।

Undoubtedly, the sun with his long glittering rays (*vilasat-kara-daṇḍaḥ*) took away with him Lakṣmī from her lotus abode as if he were the chamberlain, with a club shining in his hand (*vilasat-kara-daṇḍaḥ*) of Viṣṇu, reposing in the interior of the ocean. (158)

Evening intent on celebrating the festival of Cupid's victory over the three worlds placed (Lit. 'made the staff obtain')¹⁰¹² a flag under the pretext of the space illumined by radiating lunar rays over the staff of the eastern mountain. (159)

The bees, treated with extreme disrespect by the lotus plant¹⁰¹³ closing its lotus-mouth, restored, out of retaliation, to its (lotus-plant's) enemy, the lunar disc under the pretext of its dark spots. (160)

Having completely vanquished the ocean of milk by overflowing the shores,¹⁰¹⁴ the ocean of moon-light blew¹⁰¹⁵ the conch of victory in the form of the moon and received a shower of a dense mass of flowers¹⁰¹⁶ in the form of stars. (161)

When Cupid joyfully set out to espouse the unique 'treasure of victory', the (evening)-time, under the pretext of moon-light, manifestly (Lit. 'abundantly') displayed,¹⁰¹⁷

पादशालननव्यदुग्धलहरी प्राचुर्यतो वेलया

सर्वत्र प्रकटीकृता कुवलये चन्द्रातपच्छद्मना ॥ १६२ ॥

ततः क्रमेण समेधमानामोद-कुमुदिनी-वन-मधुरिम-रसास्वाद-नवैवश्य-
विश्लथ-पक्ष-निष्पन्द-मूकेषु मधुकरानीकेषु, शर्वरी-रमण-किरणाञ्जल-पर्व-
चर्वण-निर्वृति-समुदञ्चित-चञ्चुविकारेषु चकोरेषु समुन्नत-चन्द्रकान्त-
सौधजाल-प्रणालिकान्तर-कन्दलदमल-सलिल-सन्दोह-धारानुकारिणीषु,
चन्द्रिकासारणीषु, नरपालक-लोक-यामि-स्तम्बेरम-कुम्भान्तर-शायित
निषादिगण-कृतानुरूपेषु नितम्बिनी-कुच-कुम्भान्तर-शायितरूपेषु विरचित-
विविधोपचार-संविधानं विहारसदनमासाद्य पुरन्दर इव पुलोमजया वरदा-
म्बिकया सह वसुन्धरापतिरविन्दत सन्दर्शितमिथः प्रणयरसोपहारं विहारम् ।

everywhere on the terrestrial orb, the current¹⁰¹⁸ of fresh milk
for washing (his) feet, which (current) was poured out¹⁰¹⁹ of
the shining golden pitcher of the lunar orb. (162)

AMOROUS SPORTS OF THE ROYAL COUPLE

Subsequently, when swarms of bees had stopped humming¹⁰²⁰ and fluttering their wings, relaxed on account of being irresistibly tempted to taste the sweet juice of a bed of lilies whose fragrance was on the increase, partridges were indulging in short quick movements of their bills out of their joy of chewing the bits of the ends of the lunar rays, when the streams of moon-light were imitating the currents of lucid-water¹⁰²¹ in appearing the watercourses of a multitude of lofty palaces, set with moonstones, and when young men reposing on the pitcherlike breasts of lovely ladies resembled (Lit. 'imitated') groups of elephant-drivers, sleeping on the frontal globes of elephants, belonging to numerous kings and standing ready to march off,¹⁰²² the lord of the earth (Acytua) reached the pleasure-house, wherein arrangement had been made for various amusements ; and then in the company of Varadāmbikā he enjoyed pleasures of love in which presents of mutual affection were exchanged as does Indra in the company of Puloman's daughter (*i. e.*, Indrāṇī).¹⁰²³

अविदितदिवसक्षपाद्यपाया-

ननुपमसान्द्रपरस्परानुरागान् ।

कतिचन दिवसानसावनैषीत्

सममनया सचिवावधार्यकार्यान् ॥ १६३ ॥

कालाद्वहोर्वसुमतीकमितुर्मृगाक्षी

श्रीवेङ्कटाद्रिपतिसेवनपुण्यपाकैः ।

चन्द्रान्वयाभ्युदयहेतुमधत्त गर्भ-

मानन्दकन्दलममेयमिवात्मविद्या ॥ १६४ ॥

उत्पलदृशो गर्भवर्तिनश्चक्रवर्तिनः कुमारस्य समुद्रिक्त-सत्त्वगुणोन्मेष-
विशेषेणेव शनैः पाण्डिमानमपुषद्वपुरखिलम् । कुमारोदय-कुशल-सूचन-
तमाल-दल-शेखरित-मुख-शातकुम्भ-कुम्भ-संभावनां कुशेशयदृशः कुचकलशौ

In her company he spent a few days in which the passing
away of days and nights, etc. was not known,¹⁰²⁴ in which
their mutual love was becoming unique and deep and during
which the affairs of the state were entrusted to the minis-
ters.¹⁰²⁵

(163)

THE QUEEN'S PREGNANCY

After a long time, with the fruition of righteous deeds
(cosisting in) the worship of the glorious Lord of the Veṅkaṭa
hill (Viṣṇu),¹⁰²⁶ the gazelle-eyed one (Varadāmbikā) conceived
(a son) by the king, the cause of the prosperity of the Lunar
Race, just as the knowledge of the Supreme Soul does the
sprout of infinite joy.

(164)

Gradually the entire frame of the lotus-eyed one
(Varadāmbikā) grew paler and paler as if in consequence
of the extraordinary manifestation of the excessive quality of
goodness of the son,¹⁰²⁷ (destined to be a) sovereign of the
world and residing in her womb. The two dark-nippled¹⁰²⁸
pitcher-like breasts of the queen (Lit. 'the lotus-eyed one')
completed the impression that they were golden¹⁰²⁹ pitchers
with mouths crested with *tamāla* leaves, and intimating the
auspicious news of the son's birth. The line of hair above

मेचकचूचुकावपूपुरताम् । इन्दिरासरस्वत्योः पुरस्तादेव वसुमत्या, भर्ता
ममैवायमिति गर्भगतं सुतं प्रति विस्तारिता हस्तवल्लीव रोमराजिरराजीत् ।
अमृतरसातिशायिभिरर्भकगुणाद्भुतैराप्लावितेव वस्तुषु न केषुचिदवहद्
अभिलाषम् ।

आपन्नसत्त्वामवगत्य धात्री-

मुखान्मृगाक्षीं मुदितः क्षितीशः ।

अतन्तनीदभ्युदयाय कर्मा-

प्यनुक्रमात्पुंसवनादिकानि ॥ १६५ ॥

अंशुमालिनमिवादिमा दिशा

दुग्धसिन्धुलहरीव कौस्तुभम् ।

वासरे वरमुहूर्तशालिनि

प्रासविष्ट वरदाम्बिका सुतम् ॥ १६६ ॥

कुमार-समुदय-समय-समुदयदमेयामोदो मेदिनीपतिराकलितानेकविध-
महोत्साह-विशेष-विधिः. ईप्सितातिशायि-विश्राणित-विहृति-विमोचित-

her navel shone, as if it were the creeper-like hand¹⁰³⁰ stretched towards the child in the womb by the earth proclaiming him to be her lord¹⁰³¹ alone, even before Lakṣmī and Sarasvatī did. She had no pregnancy hankerings, as if (she were) flooded with the waters of the baby's virtues,¹⁰³² which (waters) excelled the nectar fluid.

Learning from the lips of the nurse,¹⁰³³ that the fawn-eyed (queen) was in the family way, the king, full of joy, performed *puṁsavana*¹⁰³⁴ and other rites, one by one, for the benefit (of the child in the womb). (165)

THE SON'S BIRTH

Just as the eastern quarter¹⁰³⁵ brings forth the sun, or just as a wave of the ocean of milk produced the *kaustubha*-gem, even so did Varadāmbikā gave birth to a son on a day, excellent with its auspicious moments. (166)

The king, in whom was appearing infinite joy at the birth of the son, who had enthusiastically performed numerous ceremonies, and who had removed the poverty of the Brāh-

वसुमती-खेचर-याचक-भावो निर्माय जातकर्मादीन् विधीन् निरवधिक-
मुष्मनास्तमात्मजन्मानमवलोक्य सफलजन्मानममन्यतात्मानम् ।

श्रीवेङ्कटाद्रीशवरप्रसादा-

उजातं कुमारं जगतीसुधांशुः ।

अमुं हरेरंशभवं विदित्वा

नाम्ना व्यतानीच्चिनवेङ्कटाद्रिम् ॥ १६७ ॥

भुवि भवान्तरसंचरणेन भुवनचक्र-समाप्तिक्रमम्, अनवरत-घटित-दृढ-
मुष्टितया समाश्रित-त्राण-दृढ-मुष्टिताम् अनिदान-हसित-कणिकाभिः अतीत-
वसुमती-पतीनामपहसनम् अत्यन्तारुण-चरण-पाणि-किसलयेन, उपगत-
धरणी-रमण-परित्राणानुरागयोगम्, क्रीडन-समय-विकीर्ण-पांसुतया नैक-
विधानीक-पराग-योगेन निखिल-लोक-जयोद्योगमपि विद्योतयन् कण्टिक-

manas by gladly¹⁰³⁶ bestowing upon them more-than-desired
gifts,¹⁰³⁷ performed *jāta-karma*¹⁰³⁸ and other rites ; and being
full of irresistible longing saw that son of his and thought
himself to have obtained the fruit of his life.

The moon of the earth (Acyuta), thinking this son, born
by the favour of a boon (granted) by the glorious Lord of
Vēṅkaṭa hill (Viṣṇu) to have been born from a portion
of Viṣṇu, named him Cina-Vēṅkaṭādrī 'Viṣṇu, the
younger.'¹⁰³⁹ (167)

PRINCE'S CHILDHOOD

The prince¹⁰⁴⁰ diverting himself with various sports,
befitting childhood, filled the king with joy.

By moving¹⁰⁴¹ (on all four) on the floor in the palace¹⁰⁴²
he showed his method of over-running all the worlds simul-
taneously. By constantly keeping his fist closed he indicated
his firm resolve to protect his refugees.¹⁰⁴³

By his free gentle smiles¹⁰⁴⁴ he displayed his derision of
past kings. By his extremely red and sprout-like¹⁰⁴⁵ hands
and feet he revealed his intense passion to protect the kings,
coming to his shelter. By means of the dust raised by
numerous armies in the form of the dust scattered by him

द्विणीक-चक्रमणतया प्रतीप-भूमीपाल-मौली-भाग-प्रघाण-पदार्पण-विभ्रम-
मिव विभावयन् आनन्दपरतन्त्रम् अवनीन्द्रम् अतनुत-विरचित-शैशवोचित-
विविधविहारः कुमारः ।

आलोकनैरमृतवर्षिभिरेष पित्रो-

राशीर्विशेषवचनैरवनीसुराणाम् ।

आनन्दसंततिभिरप्यखिलप्रजाना-

मभ्येति वृद्धिमनघश्चिनवेङ्कटाद्रिः ॥ १६८ ॥

अनन्तरमच्युतमहीमहेन्द्रो वाल्य एव समुल्लसदसाधारणानुभावं
नारायण-चरणारविन्द-निबद्ध-भावम् अत्युदारं कुमारम् आलोक्य
साकममात्यगणेन सकल-महीतल-सन्त्राण-धुरम् अवतार्य शुभंयुनि दिने
नरेशो दिदेश शाश्वतं युवराजपदम् ।

अत्यादरादच्युतदेवरायं वरेण्यशीलां वरदाम्बिकां च ।

श्रेयोनिधानं चिनवेङ्कटाद्रि श्रीवेङ्कटेशश्चिरकालमव्यात् ॥ १६९ ॥

while playing, he manifested his efforts to conquer the entire world.¹⁰¹⁶ By his steps¹⁰¹⁷ accompanied by the jingle of golden anklets, he exhibited the beauty of placing his feet on the terrace of the heads of hostile kings.

With the nectar-shedding glances of his parents, with the potent blessings of the Brāhmaṇas and with the continuous joy of all the subjects, this pureminded Cina Veṅkaṭādrī grows up.

(168)

CINA VEṅKAṬĀDRĪ IS ANOINTED YUVARĀJA

Subsequently, the great king Acyuta, seeing the extremely magnanimous prince who, even in his boyhood, displayed a unique dignity, and was zealously devoted to the lotus-like feet of Nārāyaṇa (Viṣṇu), and resigning¹⁰¹⁸ the arduous task of protecting the entire world, accompanied by all his ministers on an auspicious day permanently installed him as his heir-apparent.¹⁰¹⁹

BENEDICTION

May the glorious Lord of Veṅkaṭa (Viṣṇu) most carefully protect Acyutadevarāya,¹⁰⁵⁰ Varadāmbikā of noble (Lit. 'desirable') character, and Cina Veṅkaṭādrī, a veritable treasure of felicity,¹⁰⁵¹ for a long time.

(169)

इत्येकवाराकर्णनमात्र-दृढावधारित-नव्य-काव्य-नाटकालङ्कार-पुराणा-
गम-रहस्य-सारस्यानुबन्ध-समिन्धान-स्वाभाविक-प्रतिभानुभावया, विद्या-
विशेष-निरवद्य-विद्वद्वर-सकल-कविकुल-श्रवणानन्द-चिन्तितानन्ताभीष्ट-फ-
लश्रयण-विश्रागन-काम-गवीभवदशेष-भाषा-विषय-सविशेषोन्मेष-चतुरिम-
गर्भित-सरस-प्रबन्ध-सन्दर्भया, विविध-विद्या-प्रगल्भ-राजाधिराजाच्युतरा-
य-सार्वभौम-प्रेम-सर्वस्व-विश्वास-भुवा, निरुपाधिक-महोपकार-निर्माण-धर्म-
निर्मल-हृदयया, निखिल-लिपि-विलेखन-नियत-वितरण-कृतहस्त-हस्तारवि-
न्दया, विरिञ्च-चञ्चल-नयना-नखाञ्चल-समुदञ्चित-विपञ्ची-प्रपञ्चित-
पञ्चम-मधुरिमोदञ्चन-विकस्वर-कण्ठस्वरया, विपुल-तलातल-विहार-
विनोद-साकारावतीर्ण-शतपर्णासन-वरवर्णिनी-मति-निर्णायिकया नानादे-
श-प्रतिष्ठितानेक-विरचित-वाजपेय-पौण्डरीक-सर्वतोमुख-महाध्वर-द्विजवर-
वित्तीयमाणाशीर्विशेष-परिपोषित-भाग्य-सौभाग्यया, नियत-रक्षित-कवि-
कुटुम्बया, तिरुमलास्वया निर्मितं वरदाम्बिका-परिणयन्नाम चम्पूकाव्यम्
आचन्द्रतारकम् अभिवर्धताम् ।

CONCLUSION

The glory of Tirumalāmbā's natural genius has been augmented by her continuous appreciation of the ins and outs of the wonderful¹⁰⁵² *kāvya*s, dramas, poetics, the Purāṇas and the Vedas, fully retained in memory after hearing them read but once. Her beautiful literary compositions,¹⁰⁵³ characterised by striking flashes of genius in regard to all subjects and all languages, are a feast for the ears of all poets and all eminent scholars, proficient in the highest sciences, and are veritable cows of plenty for bestowing imaginable, innumerable and desirable fruits on those who need them. She is the confident and the well-beloved wife¹⁰⁵⁴ of the emperor Acyutarāya, king of kings, well versed in all the sciences. Her heart has been purified by righteous deeds in the form of great and unsimulated benefits. Her lotus-like hands are expert in making constant gifts and in writing all scripts. Her voice, sweet as cuckoo's notes,¹⁰⁵⁵ swells with the sweetness of the *pañcamā*¹⁰⁵⁶ notes, produced by the lute played by the tips of Sarasvatī's¹⁰⁵⁷ nails. She produces the conviction

[परिशिष्टम्]

अथ राजाच्युतरायप्रशस्तिः ।

स्वामिन्नच्युतराय भूषितमहासिंहासनं त्वामह-

नार्थं प्रागचले किलैक्ष्य सहसा नन्तु नरैन्द्रैर्भुवि ।

विन्यस्ता मुकुटाश्चक्रासति भवहोःसारमायाविदा

शत्रुश्रीकुलभीरुमन्तरयितुं सौवर्णपात्र्यस्तताः ॥ १७० ॥

चित्ते श्रीहरिभक्तिमद्दिण करुणां शृङ्गे भुजस्य क्षमां

वक्षःसीम्नि रमां वहन्नविरतं वक्त्रे च वाग्देवताम् ।

of her being Sarasvatī¹⁰⁵⁸ descended in a corporeal form for the pastime of roaming over the surface of the earth. Her good fortune and prosperity were enhanced by potent blessings granted by eminent Brāhmaṇas at the great *Vājapeya*,¹⁰⁵⁹ *Puṇḍarīka* and *Sarvatomukha* sacrifices performed by many Brāhmaṇas, held in high esteem in different countries.¹⁰⁶⁰ And she constantly protects families of poets.¹⁰⁶¹

May this Campūkāvya, styled *Varadāmbikāpariṇayam* 'Marriage of Varadāmbikā', composed by her, prosper as long as the moon and the stars shine.

APPENDIX

EULOGY OF KING ACYUTARĀYA

Lord Acyutarāya ! the diadems, placed on the ground by (feudatory) kings in order to bow quickly to you on seeing you sitting on the decorated big throne like the sun¹⁰⁶² (stationed) on the eastern mountain, shine, as if they are the golden pots, scattered¹⁰⁶³ here and there by the juggler¹⁰⁶⁴ in the form of the prowess of your arms to conceal the fame of your foes.¹⁰⁶⁵

(170)

'He always carries the devotion to the glorious Viṣṇu in his heart, compassion in his eyes, earth on his shoulders,¹⁰⁶⁶ Lakṣmī within the four walls of his chest and Sarasvatī in his

मत्सक्तोऽयमिति प्रसादनवती मां नैष धत्ते तनौ
केनेत्यच्युतराय मन्तुमिव ते कीर्तिर्दिगालीः श्रिताः॥१७१॥

बल्गद्दिक्करिवर्गकर्कशगिरावस्थानवित्रासिनी
क्ष्वेडज्वालमिलत्फणीश्वरफणाशाणाधिरोहासहा ।
निर्यन्निर्झरपिच्छलाचलनिराधारा धरा संप्रति
त्वारुह्यांसलमंसमच्युतमहारायस्य विश्राम्यति ॥१७२॥

त्वदुपकण्ठगतं सितचामर-
द्वितयमच्युतराय ! विराजते ।
तव महोदयदानजलार्णव-
प्लवनकेलिजुषो यशसो भुजौ ॥ १७३ ॥



‘करकृतमपराधं क्षन्तुमर्हन्ति सन्तः’
अक्षरं यत्परिभ्रष्टं मात्राहीनं तु यद्भवेत् ।
क्षन्तुमर्हन्ति विद्वांसः क्षमा हि विदुषां धनम् ॥

mouth. How is it then, that though devoted to me he does not carry me in his person ?’ In order¹⁰⁶⁷ to know this, as it were, O Acyutarāya, your fame has approached her friends in the form of quarters and has requested (them to intervene on her behalf). (171)

The earth, unable to maintain her balance through fear of the harsh¹⁰⁶⁸ trumpeting of moving quarter-elephants, incapable of mounting the whetstone of the hoods of the king of serpents (Śeṣanāga) covered with venomous flames,¹⁰⁶⁹ and failing to keep her footing on mountains slippery by reason of descending cataract now climbs the broad shoulders of Acyuta Mahārāya and takes rest. (172)

O Acyutarāya ! the pair of white chowries held near you¹⁰⁷⁰ shines¹⁰⁷¹ as if it were the pair of arms of Fame, enjoying the sport of plunging into the ocean of the waters of your gifts that confer great fortune. (173)

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NOTES

* वरदाम्बिकायाः परिणयो वरदाम्बिकापरिणयरतमधिकृत्य कृतं चम्पूकाव्यं वरदाम्बिकापरिणयम् ।

1. There are three ways of introducing a composition in Sanskrit, *viz.*, by a salutation to one's favourite deity (नमस्कृत्या), or by the pronouncement of a benediction on the reader or the audience (आशीः), or by introducing the subject-matter at once (वस्तुनिर्देशः). Here Tirumalāmbā follows the third way. She has performed the usual *maṅgala*, however, by beginning the first sentence with the letter 'अ' (in अस्ति) which, as representing Viṣṇu (अकारो विष्णुरुद्दिष्टः), is regarded auspicious (माङ्गलिक). Kālidāsa, too, makes a similar beginning in *Kumārasaṁbhava*. Cf. अस्त्युत्तरस्यां दिशि देवतात्मा, etc.

2. Cf. चन्द्रमा मनसो ज्ञातः RV, X. 90. 13.

3. Śiva bears a digit of the moon on his crest. Cf. his name *candramaulī*.

4. *kalā* = boat.

5. Read तदन्वयो...instead of मदन्वयो in the third foot.

In this verse, the poetess has resorted to the theory of animism in order to show that the kings of the Lunar race were renowned for their generous disposition.

6. Kāmadhenu, etc. were churned out of the ocean of milk along with the moon. Hence they contracted fraternal relations with him, and in consequence acquired his characteristics. Thus if the moon could be liberal, so could be the *Kalpa*-tree, if the moon could reside in the bosom of Viṣṇu, so could Lakṣmī, and so on. This serves to simplify matters, otherwise it would have been rather difficult to explain the miracles connected with the Cow of plenty and others when their very nature is opposed to the attribution of such powers to them.

Rukmiṇī, the wife of Śrī Kṛṣṇa, was the mother of Pradyumna, who was an incarnation of Cupid (*pañcaśara*). Rukmiṇī is identified with Lakṣmī in later mythology.

कर्मता: कर्मस्य भावः कर्मता 'the state of being active', quickness, ability, capacity. कर्म is formed according to the aphorism कर्मस्ताच्छील्ये—*Pāṇ.*, VI.4.172. There is a play on the two meanings of the word Agni, viz., (1) fire, and (2) the digestive faculty. It is a matter of daily experience that when, water which is a fluid is thrown on fire (*agni*), the latter is extinguished. But nectar grants eternal life when drunk, though as a fluid it ought to extinguish the fire of digestion (*agni*), thereby causing dyspepsia which brings about a premature death. This riddle can be solved only when we take into consideration the fraternal relation of nectar with the moon.

7. परचक्र—Lit. 'the host of enemies' refers to the Śimśumāra constellation which is an enemy of the moon.

8. मलिनमुच. In H.T. it is rendered as मलिन—a sense nowhere ascribed to it. In *Nigh.* III. 24, it is given as a synonym for स्तेन 'thief'. It is formed from the intensive of √ *mluc* 'to go' and means 'one who goes about in the dark', a robber, thief. The expression व्यजयति राजभावम् also means 'manifests his sovereignty' and the various adjectives qualifying Moon, hold good as applied to a king also. Thus a king is उदग्रतर i.e., suppresses the host of enemies (*para-cakra*) by exacting heavy taxes (*kara*), is निसर्गविशङ्कदोदय i.e., subjugates a confederacy of powerful foes by his invariably triumphant marches (*nisarga-viśaṅkaḍodaya*), is कुण्ठिततर i.e., a source of delight to a rejoicing world (Lit. 'terrestrial orb' *ku-valaya*), is निखिलभूमृत् i.e., his leaf-like feet shine over the heads of all the feudatory princes, and is फुल्लेतर confines robbers within jails. In this last case all the words of the compound that qualify Moon, do not possess a corresponding meaning in the case of the king. Only the general sense of confining robbers within jails seems to be conveyed.

9. नवग्रह The nine planets are: सूर्य, चन्द्र, मङ्गल, बुध, बृहस्पति, शुक्र, शनि, राहु and केतु.

10. विभातिभेन = विभाया अतिभो विभातिभः तेन.

11. In H. T. the compound उर्वशीहरि° is dissolved as a *karmadhāraya*. It is translated there as उर्वशी को हरण करने वाले और असुरों को जीतने वाले जिस राजा ने, etc., etc. making both the adjectival phrases thus obtained qualify येन. But I think the sub-compound is a *bahuvrīhi* one and that the expression उर्वशीहरि qualifies सुरारि, the demon Keśin. Cf. the statement of the friend of Urvaśi in *Vikramorvaśyam*, Act I:—‘अस्माकं प्रियसखी... केशिना दानवेन बन्दिग्राहं गृहीता’. Moreover, Purūravas never eloped Urvaśi, rather it was she who went to him.

12. Āyus was Purūravas' son from Urvaśi.

13. By performing a hundred horse-sacrifices, Nahuṣa took possession of Indra's throne, but was afterwards deposed and changed into a serpent. Cf. *Manu*, VII. 41.

14. Read ...सुरश्रीर् instead of सुरश्रीर्° in the 3rd foot.

15. बलारि—Lit. ‘the enemy of Bala’ i. e., Indra. Bala or Vala is a demon of draught in Vedic mythology, who was vanquished by Indra.

16. Turvaśu was the son of Yayāti by Devayānī and was the brother of Yadu. Cf. *Harivaṃśa*, 1604 and 1617.

17. Lit. ‘the fertile one’.

18. With Timma, we enter upon historical times. Timma was the grand-father of Narasimha and the great grand-father of Acyuta, the two heroes of the romance.

19. Lit. ‘lived on the earth’.

20. The Good Genius, Martial Glory, etc., are often spoken of as being espoused by kings and are regarded as rival of the queens.

21. There is a play upon the two senses of the word Īśvara, viz., (i) the name of Timma's son and (ii) the Supreme Spirit. Vasudeva could beget only Hari (Viṣṇu-Kṛṣṇa) by

Devakī, while Timma begot Īśvara, the 'Supreme Spirit' by his wife Devakī: thus he excelled that illustrious scion of the Yadu Race.

22. वृष 'bull'. It is said that in the *Kali*-age, *Dharma* assumes the form of a 'bull' standing on one leg only.

23. Lit. 'showing wealth and victory as already fallen into his hands'.

24. Lit. 'not inferior; superior'.

Here, Īśvara is compared to Śiva. All the epithets of Īśvara, the king, hold good in the case of Śiva (Śiva) too. Thus Śiva too is विजित^२ *i. e.*, the conquerer of the cities of his enemies. (The cities were three in number and were made of gold, silver and iron in heaven, air and earth, respectively, by Maya for the Asuras and were burnt down by Śiva. Cf. his name Tripurāri). He, too, is वृषाश्रयः *i. e.*, mounts a bull; is करगतमेव^३ *i. e.*, held Arjuna (Dhananījaya) in his hand (when, disguised as a mountaineer, he had a wrestling duel with him. Cf. *Kirāta*). Again, Śiva is स्रुतुर *i. e.*, is decorated with a large quantity of ashes (*bhūti*); huge snake (Lit. 'lord of snakes', Vāsuki, *ahi+ina*).

25. Lit. 'crown of kings'.

26. *lec. var.* बुक्कमाम्बा for बुक्कमाम्बा.

27. In *Harivaṁśa*, Āryā occurs as one of the names of Pārvatī. Thus we get, in this verse, another comparison between Īśvara and Śiva.

28. On account of the similarity of their names, Nara-siṁha is compared, in this verse, to Nṛsiṁha incarnation of Viṣṇu. Thus, Nṛsiṁha also is प्रह्लादमान^४ *i. e.*, fond of Prahlāda and was honoured (*māna*) by all; was नखरा^५ *i. e.*, performed an eminently heroic deed with his claws (*nakhara*); was अश्रमकुत^६ *i. e.*, cut down (*dāna*) the great Hirṇyakaśipu without the least exertion, and was सिंह^७ *i. e.*, his lion-form (*siṁha-saṁhananātā*) was followed by Lakṣmī; and he freed the entire earth from thorns (in the form of demons). सिंहसंहननता—strong and noble

frame like that of a lion. सिंहसंहनन is defined thus in *Amara*:
वराङ्गरूपोपेतो यः सिंहसंहननो हि सः ।

29. Lit. 'entered gladly'.

30. त्रिविष्टप or त्रिपिष्टप 'the third world' is a name of Indra's heaven. Hence Lord of Triviṣṭapa is Indra himself.

31. Śacī is Indra's wife.

32. *lec. var.* उपनीयमान for उपचीयमान ।

33. तान is a kind of protracted tone giving rise to different tones, and on which depends the *rāga*. Mallinātha, commenting upon this word when it occurs in *Kumārasambhava*, I. 8, quotes the following verse from Abhinavagupta:

द्विकत्रिकचतुष्का स्युर्ज्ञेया वंशगताः स्वराः ।

अधोघस्तारतां प्राप्तास्तानस्त्वंशस्वरो मतः ॥

His own comment upon the word is तानो नाम स्वरांतरप्रवर्तको राग-स्थितिप्रवृत्त्यादिहेतुरंशापरनामा वंशवाद्यसाध्यः प्रधानभूतः स्वरविशेषः ।

34. Lit. 'those who travel in celestial cars'. This epithet applies to both gods and demi-gods. But, since it is demi-gods (like Gandharvas, Kinnaras, etc.) who are associated with music, I have translated *vimāna-cara* as 'demi-gods'.

35. सात्त्विक (mas.) means a state of body caused by some natural emotion. It constitutes a class of eight *bhāvas* holding a middle place between the *sthāyī* and *vyabhi-cāri-bhāvas*, viz., स्तम्भ, स्वेद, रोमाञ्च, स्वरविकार, वेपथु, वर्णविकार, अश्रु, and प्रलाप. Cf. *SD*. VI. 135-36.

36. The chests of warriors are often compared to panels of gates in Sanskrit literature and are said to be pierced through by the heroes. Cf. सुभटोरःकपाटविषदित, etc. in *Kūdambarī* p. 12, line 2.

37. *Lec. var.* पट्ट-विषदित, but the reading पट्ट-सविषदित makes no sense. There is no word like पट्ट meaning 'a weapon' in Sanskrit. There is a word पट्टिस or पट्टिश which means 'a spear' and this seems to be the word meant here. Hence I would like to amend the text as पट्टिसविषदित.

38. Lit. 'to go up'.

39. In the *Kṛta*-Age, mountains had wings. According to *Harivaṃśa*, the demon *Hiraṇyākṣa* endowed them with pinions. Cf.

कदाचित्तु सपक्षास्ते पर्वता धरणीधराः ।

प्रस्थिता धरणीं त्यक्त्वा नूनं तस्यैव (*i.e.*, *हिरण्याक्षस्य*) मायया ॥

According to the *Agnipurāṇa*, it was *Viṣṇu* who gave wings to mountains. Cf.

ततोऽद्रयो जातपक्षा विष्णोश्चैव तु मायया ।

प्रस्थिता मेदिनीं त्यक्त्वा यथापूर्वं निवेशिताः ॥

Having obtained these wings, they become refractory, moved from place to place and tormented the people. On seeing this, *Indra* clipped their wings with his thunderbolt and fixed them in their proper place. Cf. *Agnipurāṇa*:

धरण्यां तु गिरीन् स्थाप्य स्वेषु स्थानेषु गोपतिः ।

चिच्छेद पविना पक्षान् सर्वेषां भुवि चारिणाम् ॥

At this, some of the mountains hid themselves beneath the ocean. Now it seemed as if the column of dust raised by *Narasimha*'s steeds was going to dry up the ocean completely and thus transform it into land. The mountains, hidden in it, grew apprehensive. They were afraid, lest *Indra* might descend on this newly formed land and clip their wings. Consequently, they prepared to escape. But at that very moment *Narasimha* came to their help. He re-filled the ocean with the blood of his enemies and calmed the alarmed mountains. Now *Indra* had no dry place to land upon and so they (the mountains) were safe.

By this intricate imagery, the poetess wants to show that *Narasimha* possessed a strong cavalry and a benevolent nature.

डम्भा is a word that is marked L in M. W. which means that 'it is a word, which, though given in native Lexicons, has not yet been met with in any published text.' This can give one a fairly good idea of the scholarship of the poetess and the obscure nature of words and expressions she employs. A word डम्भा occurs in Buddhist Lexicons in the sense of 'a

weapon in general'. From this, डम्भक may be inferred to mean 'a spade' which, too, is a weapon. Moreover, the context also supports, rather suggests, such an inference.

40. Read दुहण्यायोषा for दुहिण्यायोषा. The word which is a name of Brahmā is दुहण and not दुहिण. *Druhiṇa* stands for Śiva or Viṣṇu. Sarasvatī is often spoken of as residing in the mouths of the learned. Cf. *Kūdambarī (Prastāvanā)*, 11.

उवास यस्य श्रुतिशान्तकल्मषे सदा पुरोडाशपवित्रिताधरे ।
सरस्वती सोमकपायितोदरे समस्तशास्त्रस्मृतिबन्धुरे मुखे ॥

41. Lit. 'to which the rivers, etc. served as nurses (*mātrkā*)'.

42. The idea intended to be conveyed by this imagery is this : the bards, etc. were always singing panegyrics on his triumphants and were thus proclaiming openly that he had no peer on the surface of the earth.

43. Fame is poetically fancied to be white. Cf. यशसि धवजता वयस्यते । *SD*, VII. 23.

44. Lit. 'contained'.

45. Lit. 'protected (*pālita*) by the circle of his authority (*ājñā-cakra*) of unbroken pride and obeyed implicitly even beyond the confines of his kingdom (*bahir-akunṭhitā*)'.

राजाचक्र of the printed text is evidently wrong. It can either be आज्ञाचक्र or राजचक्र. I prefer to read आज्ञाचक्र. His commands were obeyed by all the vassal princes and thus served as a rampart for the vessel of earth that contained his fame. आज्ञाचक्र also means a mystical diagram or circle, one of the six described in the Tantras.

46. When the rivers are in flood, geese are said to repair to the Mānasa lake. Cf. *SD*, VII. 23. कादम्ब is a synonym for कलहंस.

47. Lit. 'having hard or piercing (*kāthora*) rays'.

48. The idea is that his fame followed his triumphs.

49. Read भूदार-अदृष्ट instead of भूदारा-दृष्ट. It is a habit of the pig to dig roots.

50. Lit. 'the enemy of Vṛtra' i. e., Indra. Vṛtra was a mighty demon, who endowed with great power discomfited gods and drove them out of heaven. The gods, however, instructed by Brahmā, got a mighty weapon called *vajra* prepared out of the bones of Dadhīci; with it Indra killed Vṛtra. The Vedic conception of Vṛtra (Lit. 'the coverer') is that of an imaginary malignant influence, the demon of darkness and draught. Indra is represented as battling successfully with it and letting loose the pent up waters. 'The stories about Indra killing Vṛtra, etc. are probably due to the misconception of the phenomenon and the movement of the clouds, dissolving into rain with thunder and lightning.' (Tilak: *AHA*, p. 295.) वृत्रवैरिणः is Indra's cow or the fabulous Cow of Plenty.

51. Under Narasimha, the subjects prospered and all their needs were adequately satisfied. Consequently, they did not stand in need of the help of the cow of plenty. Its milk, therefore, instead of flowing on the earth, flowed in heaven and got mixed with the waters of the heavenly Ganges thus imparting them a milky colour. With this newly produced milky colour, the heavenly Ganges could claim to occupy the position of the chief queen of the ocean of milk, and the credit of all this went to Narasimha.

Generally गवाक्ष is translated as 'window' in English. But in this particular case, it is scientifically incorrect to say that the air escaped through the windows. It is through the ventilators or air-holes that the light-hot air of a room escapes. Therefore, I prefer to translate गवाक्ष as 'air-holes.'

52. दर्वीकर—a serpent. Cf. दर्वीकरो दीर्घपृष्ठो दन्दशुको विलेशयः (*Amara*). It is the duty of Śeṣanāga to bear the earth on his hoods. Narasimha relieved him of his burden by supporting the earth on his own shoulders.

53. शयन simply means 'bed' or 'bed-chamber'. But we require something to which the epithet महाम्भोराशिगम्भीर applies, and the printed text contains no such word. Generally it is

the heart of great men that is said to be as profound as an ocean. I, therefore, propose to supply हृदय in between गम्भीर and शयन and read the whole sentence as महाम्भीराशिगम्भीर-हृदय-शयनवासिवासुदेवः ।

54. Instead of reading बन्धुवर-लोचन I prefer to read बन्धु-वरलोचन, for वर when affixed to बन्धु does not add to the resemblance in any way, but prefixed to लोचन it certainly adds to the beauty of the eyes.

55. Lit. 'cross-road'.

56. *lec. var.* काञ्चनाचलः for काञ्चनाचलः ।

57. As a rule, the mountain of gold, etc. do not possess the qualities attributed to them here, rather they possess just the opposite of these. By contrast the poetess wants to bring out Narasimha's superiority over them.

58. This and the next nine expressions are so worded as each one of them contains a name of a famous ancient king, and thus a comparison between him and Narasimha is implied.

59. कृतवीर्य—name of a king; son of Kanaka or Dhanaka and father of Sahasrārjuna (who was known as Kārtavīrya).

60. विक्रमाङ्क stands either for the famous Vikramāditya of tradition or for the Cālukya king Vikramāditya VI of Kalyāṇa (1076-1126 A.D.) about whom Bilhaṇa wrote a book styled *Vikramāṅkadevacarita*.

61. वीरसेन—king of Niṣadha and father of Nala.

62. पृथु—was a mighty king and was the son of Vena. Vena by his wicked deeds and blasphemous language towards Viṣṇu offended the sages who killed him with their *hūṅkāra* (cf. *Bhāg. P.* IV. 24.). The sages afterwards rubbed the right arm of the dead king and from it sprang the majestic Pṛthu glowing like Agni. He was immediately declared king. He milked the earth for the benefit of his subjects, whence the earth got the name *Pṛthvī*.

63. On account of being the son of Dharma, Yudhiṣṭhira was known as Dharmaputra. By force of the maxim नामैकदेशेन नामग्रहणम्, *Dharma* may be supposed to stand for the full name Dharmaputra.

64. कमल also means 'deer'. Cf. स्यात्कुरङ्गेषु कमलः (*Amara*). The printed text makes no sense. I would like to modify it as follows : धर्मभानुरिव निर्मितपर्वतवरासनः । Parvata in the case of the king might stand for the Sahya mountains which the poetess uses indiscriminately for the whole of the Deccan Plateau.

65. शौरि—a patronymic name of Śrī Kṛṣṇa. शूर was the name of a Yādava, the father of Vasudeva and the grand-father of Kṛṣṇa.

66. राजताचल 'the mountain of silver' is Kailāśa as distinguished from 'the mountain of gold' or Sumeru. It is the fabulous paradise of Śiva, and is placed by the ancients in Himalayan ranges and is regarded as one of the loftiest peaks to the north of the Mānasa lake.

67. निदाघ or 'the hot season' corresponds, roughly to the months of May and June. The sun is the hottest in these months in India.

68. Read शमिताहितवृत्ति instead of शमितहितवृत्तिः. There is no point in supporting wholesome (*hita*) tendencies or friendly kings.

69. स्तोकक the *cātaka* bird. Autumn strikes the death knell of the *cātaka* birds by means of the disappearance of clouds at its advent, because they can no more get rain drops in *svātinakṣatra*.

The printed text has अस्तोककान्तरचितरचिः which may be translated as 'who delights in things of great (अस्तोक) beauty' in the case of the king, and as 'which creates beauty (in the vicinity) of a big (अस्तोक) spring (कान्त)' in the case of the advent of Autumn. But I prefer to read स्तोककान्त° for the following two reasons :—

(a) अस्तोक would make the king delighted in things of great beauty which is not something very creditable. A man of taste should be able to enjoy even things less (स्तोक) beautiful.

(b) In autumn springs are no longer large and the leafless trees in their vicinity cannot be said to present a fine spectacle. On the other hand, the idea of the advent of autumn striking the death knell of the *cūṭaka* birds is certainly charming.

70. मण्डलः Lit. 'circle'. The word मण्डल exists in all the three genders. Cf. मण्डलं त्रिषु (Amara).

71. वाहिनी—(i) army. Technically speaking, it is that division of the army which consists of three *gaṇas*, i. e. 81 elephants, 81 chariots, 243 horses and 405 on foot. It is one-tenth of an *anīkinī* and one-twenty-seventh of an *akṣauhiṇī*.

(ii) streams. (from $\sqrt{\text{वह्}}$ 'to flow').

72. The figure in these sentences is *virodha* 'antithesis'.

73. Satī was Pārvatī's name in her previous birth when she was the daughter of Dakṣa. Cf. :

अथावमानेन पितुः प्रयुक्ता दक्षस्य कन्या भवपूर्वपत्नी ।

सती सती योगविस्मृदेहा तां जन्मने शैलवधूं प्रपदे ॥

(Kumārasambhava, I. 21)

74. सर्वज्ञ cannot be translated as 'omniscient' in the case of the king, because that epithet is never used for mortals. Hence, I translate it as 'versed in all the branches of knowledge'.

75. अराजीत् 'shone' goes with all the nom. sing. from p. 5 to p. 11.

76. The शक्तित्रय or 'the three constituents of regal power' are:—

i. प्रभुशक्ति or प्रभावशक्ति 'the majesty of the king pre-eminent by his treasure and just rule, etc. (कोषदण्डजं तेजः); ii. उत्साहशक्ति or the power of energy which raises him far above ordinary mortals (विक्रमादिनोन्नतिः); and iii. मन्त्रशक्ति or the power of counsel enabling him to judiciously wage war or conclude peace, etc. (संधिविग्रहादीनां मन्त्रेण यथावत्स्थापनम्)

77. षड्गुण्य or 'the six expedients of the royal polity' in foreign policy are:—(i) संधि or 'treaty of peace', (ii) विग्रह or 'war', (iii) यान or 'march', (iv) आसन or 'halt', (v) द्वैध or 'stratagem' and (vi) आश्रय or 'recourse to protection of a mighty king'. Cf. *Manu*, VII. 160.

78. चतुरूपाय or 'the four means of success' against an enemy are:—(i) साम or 'negotiations', (ii) दान or 'bribery', (iii) भेद or 'sowing dissensions' and (iv) दण्ड or 'punishment'.

79. There should be no full-stop mark after वसुमतीम्. The locative absolute constructions govern the whole of the next paragraph and verse No. 13

The *alanikāra* in this verse and in the preceding paragraph is परिसंख्या or special mention in which there is an affirmative statement (like मङ्गलस्तरङ्गमालिनि with the implied negation of the paronomasic meaning like ननु प्रजासु, etc.).

80. सन्मार्ग—the origin or the मृगशीर्ष constellation. The idea of the word लङ्घन is that the moon enters this constellation and then goes out of it. The use of this word is not happy except for the fact that it enables the poetess to play upon it.

81. Quite a large number of unequal metres like the *udgātā*, *gāthā*, *jāti*, *āryā*, etc. are mentioned in books on prosody. This verse itself is in the *gāthā* metre. The number of syllables in its four feet is 8, 13, 10 and 10 respectively and the schemes of their *gaṇas* are त, त, ल, ल; त, त, स, ज, ल; त, त, म, ल; and न, त, त, ल respectively.

82. *Lec. var.* छन्दसि.

83. Or 'there was no discharging of arrows against the subjects'. Cf. the dispersal of a mob by *lathi*-charges in India of today.

84. अस्ति—(i) bow-end, (ii) pain, suffering. Cf. अस्तिः पीडा-धनुष्कोट्योः (*Amara*).

85. मूर्च्छना—The gradual or duly regulated rising and falling of sounds conducting the air and the harmony through the keys in a pleasing manner, or passing from one key to

another. Mallinātha, while commenting on *Śiśupālavadhā*, I. 10 quotes the following definition of मूर्च्छना :—

क्रमास्वराणां सप्तानामारोहश्चावरोहणम् ।

सा मूर्च्छेत्युच्यते ग्रामस्था एताः सप्त सप्त च ॥

There are twenty-one *mūrcchanās*, there being seven in each one of the three ग्रामs or gamuts. *Nāradyaśikṣā* lays down सप्त स्वरास्त्यो ग्रामा मूर्च्छनास्त्वेकविंशतिः. परिवादिनी—a seven stringed lute. Cf. विपञ्ची सा तु तन्त्रीभिः सप्तभिः परिवादिनी (*Amara*). The semi-vowels र and ल are interchangeable in Sanskrit. Cf. रलयोरभेदः also यमकादौ भवेदैक्यं डलोर्वबोर्लोरोस्तथा (*SD*, X. p. 619).

86. प्रधानं = प्रकृष्टं धनं 'most valuable goods' i. e., cattle, etc. परिवारिता = परिवारमस्यास्तीति परिवारिन् तस्य भावः परिवारिता 'the state of being a house-holder'.

87. By the mouth of the quiver is meant here, its open end. The heads of arrows touch its bottom which is not its face. Hence the face (i. e., the open end) of a quiver is said to be turned away from arrows (arrow-heads).

88. i. e., The people showed kindness towards beggars.

89. Read परदूषणा instead of परिदूषणा.

90. From such a vivid description of a debate, we can safely conclude that debates were frequently held in the court of Vijayanagara and that the learned queen took an active part in them.

91. This idea is very common in Persian and Urdu poetry. Here is a popular verse in Urdu:—

सुना है उनकी कमर ही नहीं है ।

खुदा जाने धोती कहाँ बाँधते हैं ॥

92. Lit. 'furnished with brilliant moon-like spots'. But moon-like spots ought to be silvery in hue, and here the streams are said to issue from the mountain of gold. Hence I have translated it as 'bespangled'. The idea is that of brilliancy.

93. In Sanskrit literature, the earth is often spoken of as the chief queen of great kings. Cf. *Raghuvamśa*, VI. 63;

VIII. 83. We cannot call this verse an instance of painting in words. It is more of a riddle than a delightful verse. The poetess has stuffed in too much here and all this at the cost of intelligibility.

94. Here the repetition of the Sanskrit words upon which a play is intended would have made the construction clumsy. Hence I have adopted this device of Dr. Gray, the famous translator of the *Vāsavadattā* of Subandhu.

95. अद्वैतशास्त्र—(i) Treatises on State-craft, that inculcate the principle of completely crushing the power of the enemy, like the *Arthaśāstra*, etc. (ii) *Vedāntaśāstra*, that teaches the doctrine of non-duality, i.e., the identity of *Paramātman* and *Jīvātman*. व्यासजगत्त्रयीकः (i) who had pervaded the three worlds with his majesty. For a similar idea cf. व्यासभुवनमण्डल° (*Kādambarī*, p. 20. l. 1.) upon this the commentator remarks: व्यासं स्वतेजसा भुवनमण्डलं येन । तदुक्तं 'वज्रं च राजतेजश्च द्वयमेवातिभीषणम् । एकमेकत्र पतति पतत्यन्यत्समन्ततः' इति । (ii) A Vedāntin feels that the same soul which is in him is also running in a stream, in a flower, in a mountain and so on. He realises the truth of the expression सोऽहं and the ब्रह्मन् in him reflected everywhere, and thus he truly pervades the universe. Wordsworth, too, says a similar thing in his famous *Ode to the Intimations of Immortality*:—

And I have felt

A presence that disturbs me with joy
Of elevated thoughts: a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean, and the living air,
And the blue sky, and in the mind of man.

96. Vidyāpurī was the ancient name of Vijayanagara.

97. As already pointed out in the Introduction this campaign of Narasimha in the east is the same as that of his father Īśvara. Both of them were the subordinates of the Emperor Sāluva Narasimha during his wars against

the Oriya king Kapileśvara who had conquered some portions of the Vijayanagara Empire in the north-east.

98. Read पारावारन्तरधन for पारावारन्तधन.

99. Tuṇḍīra = Tuṇḍamaṇḍala, the portion of Drāviḍa, of which the capital was Kāñcī (Mackenzie MSS. in JASB 1938, p. 128). The principal sentence is अथ तत्र गच्छन्नेव..... तुण्डीरानतीत्य, etc. (p. 20. l. 6). The intervening accusatives qualify तुण्डीरान्.

100. Lit. 'while going there'.

101. सारिका is *maina* or English canary. Some suppose it to be a female parrot. A parrot and a *sārikā* are often associated together by Sanskrit writers.

102. Lit. 'that were being concealed'.

103. रसायु not given in M. W.; probably a huge black bird.

104. Read शैल for शय (?).

105. पर्व cf. Panjabi 'pori' which also means a joint of a sugar-cane.

106. Read उदण्ड for दण्ड.

107. Cf. Panj. 'ponḍā' or 'ponā' a sugar-cane.

108. Lit. 'indicated by'. It qualifies वेदिका.

109. Read जानपद for जालपद.

110. दोहद 'a kind of fragrant substance used as manure' (M. W.). Cf. *Naiṣadha*, I. 82.

111. सन्तान and सन्तानक are two different varieties of the heavenly trees (देवतरु). Cf.

पञ्चैते देवतरवो मन्दारः पारिजातकः ।

सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥

—Amara I.

santānaka of the text is the same as the *kalpavṛkṣa* of the verse.

112. Gods are often said to attend the sacrifices performed in their honour. Cf. अग्ने नो यज्ञमुप वेतु साधुया.

113. Read समाहूत for समाहत. Gods are invited to sacrifices and not dragged to them.

114. Read भ्रम for भ्रंश.

115. Read तोयधर for आतोयधर.

116. दायाद Lit. 'heir'.

117. Read सन्दोह-तारकित for सन्दोहता-करकित.

118. Read निष्पन्दमान for निष्पन्दमान.

119. Read महोपशाल्यान् for महोपशाल्यान्.

120. Lit. 'more auspicious'.

121. माहा(?)सहज evidently makes no sense. Even the suggestion of the editor to read समज for सहज does not help us much. माहासमज means a 'great forest' a sense that does not suit the present context. The suggestion of the Hindi translators to read माहेयी समज 'herds of cows' may be accepted.

122. Lit. 'indicated'.

123. Read क्षीवाराकर for क्षीरवार-आकार. वारं (n) means a mass of water.

124. The sap of this herb is used in healing wounds caused by arrows. The word *viśalya* means 'healed of an arrow wound'; hence that which effects this healing is विशल्यकरणी.

125. Read लभित for लभत्. $\sqrt{labh}$ is $\bar{A}$, hence we cannot have लभत्.

126. Lit. 'spoil'.

127. कलश 'churn', i.e. a vessel, in which milk or cream is agitated in order to produce butter. The ocean of milk was also similarly churned by gods and demons to get the famous 'Fourteen Points'. Hence the ocean may be supposed to be the vessel containing the milk. The whole idea may be put briefly, thus: Kāmadhenu was proud of her being the daughter of the ocean of milk. But the cows of the Tuṇḍīra country shattered her pride by showing that they were the mothers of hundreds of such oceans of milk. Hereby the poetess describes the bovine wealth of the country.

128. चतुष्क 'a hall resting on four columns'. Cf. चतुस्तम्भयुक्तो मण्डपो चतुष्कः (शं. सौं) (quoted in H. T.).
129. निकुष्ट 'pleasure grove near the houses'. Cf. गृहसमीपस्थे उपवने निकुष्ट (शं. सौं) (quoted in H. T.).
130. Lit. 'armoured with'.
131. There is no need of a question mark against मोचावन. मोचा is the name of a variety of plantain. Cf. 'कदली वारणबुसा रंभा मोचांशुमत्फला'. —(Amara).
132. I think आविष्कृत goes with ऊरु. H. T. has left it out.
133. Read ऊरु for अरु.
134. कन्दलत् —Lit 'was producing'.
135. Lit. 'morsals of turmeric mud'.
136. Lit. 'longing' 'generating'.
137. This practice still exists in India. It is a sign of सुहाग (Skt. सौभाग्य), i. e. the husband being alive (or auspicious state of wifehood).
138. Lit. 'reminded'.
139. Lit 'indicated'.
140. The trees were growing so very densely that the sun-beams could not penetrate through their branches. It seemed, as if the trees were the lower boundary of the field of activity of the rays of the sun.
141. Read वीचिक instead of विचिक.
142. Lit. 'their'; in the Skt. passage the noun बालिका has already occurred.
143. *Lec. var.* मधुर-रस-शीतल for मधुर-शीतल.
144. पाटल also means the trumpet flower, but as a rule, saffron is the companion of camphor and musk in Sanskrit literature.
145. *Galantikā* means a pitcher and is so called because water flows out of it (गलत्यम्भोऽस्याः गलन्तिका).
146. लवुलय—roots of *Andropogon muricatus*, commonly known as *khas*. Huts made of the sweet scented roots of

Andropogon muricatus (khas ki tattis) are a regular luxury in the summer season throughout India.

147. कन्दलत् in the fourth line goes with माकन्द-तरु in line 6. This custom of spreading cloth in front for a distinguished personage to tread upon still exists in India and is practiced on both formal and informal occasions. But now-a-days the colour of this cloth is not white but red. It starts from the entrance gate of a hall or a canopy and leads right up to the dais. पाकारि Lit. 'the enemy of Pāka', i. e., Indra.

Cf. उदयच्छद्विपुं हन्तुं वज्रं वज्रधरो रुपा ।

स तेनैवाष्ट्रोणा शिरसी वलपाकयोः ।

ज्ञातीनां पश्यतां राजन् जहार जनयन्भयम् ॥

--(Bhāg P.)

148. सहस्राक्ष 'the thousand-eyed' is one of the thirty-five names of Indra. He was so called from the curse of Gautama, who, detecting him being in a state of desire to seduce his wife Ahalyā, covered him with a thousand marks of the female organ, which afterwards changed into eyes.

149. Read बटु for वटु.

150. पुटकिनी is a syn. for कमल; it is so called because it has many folds (पुट); cf. also its name सहस्र-दल.

151. *Lec. var.* अपचिचिषा for अपचिचीषा.

152. i. e., they were always reciting Vedic mantras and Vedāntic excerpts.

153. *Lec. var.* अनगध for अनवध.

154. Lit. 'dates'.

155. Lit. 'who were the climax of the boundary of goodness'.

156. आगम means a collection of traditional doctrines or precepts, i. e. sacred books, śāstras, etc.

157. Read अन्यून for अनून (?).

158. सख is all right. There is no need of a question mark against it as in another edition.

159. Read अण्डीर for आण्डीर (?). *Andira* means 'strong'.

160. शतमख is a name of Indra. It is a syn. of शतक्रतु. *Kratu* means 'wisdom' or 'power' in *RV* and Indra is the god of hundred 'wisdoms' or 'powers', i. e., whose wisdom and power are infinite. In post-Vedic times, however, *kratu* came to signify a 'sacrifice' and the term *śata-kratu* being probably misunderstood. Indra became 'the god of hundred sacrifices'—a position which, for that reason, is open to others.

161. *Lec. var.* विलोहित for विमोहित.

162. *Lec. var.* धरेन्दुरग्रे for धरेदुरग्रे.

163. Lit. 'betook himself to' ; कल संख्याने गतौ च. It is no use in noting the fault here, because there is not a single sentence which does not contain one fault or the other.

164. The object कावेरीम् and the word अतारीत् occur on p. 27, l. 7.

165. Lit. 'fit to be determined by' (M. W.).

166. *Lec. var.* तलक (?) for कलश.

167. Lit. 'fettered'.

168. *Lec. var.* श्रेणिकाम् for श्रेणिकाम्.

169. *Lec. var.* प्रतीक्षण for प्रतिक्षण.

170. मसल 'a large black bee' (M. W.).

171. Lit. 'inside'.

172. Lit. 'holes'.

173. *Lec. var.* अन्तर for अन्तरेण.

174. सन्दिता from सम् + √दा 4 P 'to fasten together' means 'fastened together' then 'crowded' then 'bustling'.

175. जलमानव probably means 'fisherman'.

176. Lit. 'resort to'

177. *Lec. var.* गन्ध for गन्धा.

178. *Lec. var.* शङ्का for शाखा; then शाखाषु शेरते इति शाखाशयानि कुसुमानि.

179. Read वारिजात for वारि-जात.
180. Lit. 'in whom intense joy had been produced'.
181. Lit. 'the path of gods'.
182. Lit. 'proximity'. The volume of water is compared to Śiva's body. In the case of the volume of water the two adjoining portions (*i.e.*, the portions just near the two banks) are overshadowed by the reflection of trees on the banks. In the case of Śiva's body, the two sides are illumined by Pārvatī, whom, we may suppose, to be sitting in front of him and thus throwing her lustre on both the sides of his body.
183. Lit. 'the daughter of the snowy mountain'. Pārvatī was the daughter of Himavān by Menā. Cf. *Kumārasambhava* I.
184. *Lec. var.* डोला for दोला.
185. Other edition leaves out second किरण.
186. *Lec. var.* अग्नि (?) for भूमि.
187. Read परितः for परिणस (?).
188. Lit. 'flower-buds'. But later on we learn that they are lotus-eyes.
189. मिहिर 'sun'; according to *Uṇādi* i. 52. from $\sqrt{mih}$ 1. P. 'to pass'; M.W. suggests that probably it is the same as Persian *may*.
190. *Lec. var.* वतुला (?) बृहत् for वतुलाबृहत्.
191. Varuṇa, though not generally regarded in the Veda as a god of the ocean, is often connected with the waters, especially the waters of the atmosphere and in one place (*RV* VIII. 64. 2.) he is called with Mitra सिन्धुपति 'lord of seas or rivers'. Hence, in later mythology, he became a kind of Neptune. His place is said to be situated somewhere inside the waters.
192. *Lec. var.* ग्रहा for महा.
193. संसत् 'an assembly' (M.W.).
194. Read पल्लवित for किसलयित.

195. *Lec. var.* प्रपित (?) for पृषत.
196. Read भरित for हरित.
197. हाटक is one of the striking illustrations of working of the Fortunator's Law about the combination of 'r' and 'l' with dentals. The Law is: "r+dental remained unchanged, but in the combination of 'l' and a following dental the 'l' disappeared and the dental was lingualized." Uhlenbeck: *A Manual of Sanskrit Phonetics*, Oct. 44. pp. 53-55. Thus, *g h ð l t o Skt. *hāṭakam*; O. Slav. *žolto*; Russ. *žóloto*; Goth. *gulf*. The native etymologists, however, derive it from √haṭ IP 'to shine'.
198. Read पृथुक-उपमान instead of पृथु-कोप-मान.
199. *Lec. var.* कुतुक-विरचितया(?)यातआयात मेघ (?) for कुतुक-विरचित-यातायात-मेघ.
200. Read विमलतावाद-असह instead of विमलतावादासह.
201. आरच्य goes with the sentence on the next page.
202. नीराजन—the ceremony of waving lights before an idol as an act of adoration; from निस्√राज+caus.
203. Read अभिसंमततमस्य for अभिसंहिततमम् (?); it goes with आत्मसैन्यस्य.
204. *Lec. var.* विस for विसर.
205. Lit. 'whose subsistence on air is well-known'.
206. सद्य is one of the seven principal ranges (कुलगिरि) of mountains in India. They are Mahendra, Malaya, Sahya, Śuktimat, Ṛkṣa, Vindhya and Pāripātra. Sahya is the name of the mountain district in which the Godāvarī rises. It corresponds to the modern Sahyādrīparvata or Ajantā. But the Kāverī is in far south. The only way to justify this statement of the poetess is to assume that she has used the word सद्य in the loose sense of the Deccan Plateau.
207. The printed text yields no sense. Therefore, I would like to modify the text as follows: रामकथामिव बहुलाभलसिताम्. In the case of the river, we may split it up as बहुल-आभा-लसिताम्.

We can supply a required short or long vowel in such puns, and thus there can be no difficulty in having आभा. In the case of the story of Rāma, the division is straight-forward बहु-लाभ-लसिताम्. For the advantages of the study of the Rāma tale, cf.

इदं पवित्रं पापघ्नं पुण्यं वेदैश्च संमितम् ।

यः पठेद्रामचरितं सर्वपापैः प्रमुच्यते ॥

एतदाख्यानमायुष्यं पठन् रामायणं नरः ।

सपुत्रपौत्रः सगणः प्रेत्य स्वर्गे महीयते ॥

पठन्द्रिजो वागुभक्तत्वमीयात्स्यात्तन्त्रियो भूमिपतित्वमीयात् ।

वणिग्जनः पुण्यफलत्वमीयाज्जनश्च शूद्रोऽपि महत्त्वमीयात् ॥

—(Rāmāyaṇa, Bāl. I. 98-100)

208. हंसः 'the soul or spirit, typified by the pure white colour of a goose or swan' (M. W.) ; according to Sāyaṇa, it means the 'Universal Spirit' or the 'Supreme Soul' and is resolvable into अहं सः 'I am that'. Those who have realised the Supreme Self within themselves are known by this epithet of हंस or परमहंस. Rāmakṛṣṇa was such a soul.

209. These ascetics of the highest order find the bustle of the towns as hampering their spiritual flights and hence resort to secluded and calm places.

210. The coma should be after आशाम् and not after सम्पदमिव.

211. There is no such word as पातन्धय. The context requires that there should be a word meaning 'a serpent'. Hence I propose to read पन्नग instead of पातन्धय. Wicked people are often compared to serpents. Cf. Kūdambarī, 5.

212. Lit. 'easily attainable to'.

213. *Lev. var.* अनेयत(?)° for अनियत°

214. Lit. 'shone'.

215. Celestial damsels are often represented in Sanskrit works as cherishing a great longing to marry heroes of this earth. When a fight is going on, they come to witness it and fix their hearts on those warriors who arouse their admiration

and tickle their fancy. But unless the heroes are slain, the celestial beauties cannot have their desire (of marrying them) fulfilled. Now Narasimha was an eminent hero and used to kill many a warrior in the battle and thus helped the celestial damsels to marry the heroes they loved.

216. These were the countries conquered by Narasimha in his eastern campaign : Gauḍa—This is not Bengal which was under a Mohammadan ruler at that time. 'It is the country of Gondwana between the Mahānadī and the Godāvārī'. Nundo Lal Dey : *The Geographical Dictionary*.

217. Kaliṅga—'The northern circars, a country lying on the south of Orissa and north of Drāviḍa on the border of the sea'—N. L. Dey : *Ibid*.

218. Triliṅga—'The country between the Godāvārī and the Kṛṣṇā'.—N. L. Dey : *Ibid*.

219. The Cola king considered himself to be the wisest person on earth, but the only trouble with him was that his acts did not justify the airs he assumed.

220. Read कृतार्हस्वाचारः for कृतार्हः स्वाचारः.

221. समेधमान P. A. P. from सम्+√एष् 'to increase' i. e., 'increasing great'. समुद्भूतेषु—*Samudbhūta* is 'most excellent', 'vehement', etc. ; hence समेधमान-सन्नहन-समुद्भूतेषु literally means 'eminent by making great preparations'.

222. Lit. 'overflowing the banks' ; 'beside himself'.

223. Read वसुन्धरन्तरतया for वसुन्धरा-अन्तरतया.

224. शुनासीर is one of the names of Indra, Hence विश्वम्भरा-शुनासीर boils down to द्वितीन्द्र 'the lord of the earth' and stands here for the Cola king.

225. *Lec. var.* पट्ट-सपताका for पट्टिश-पताका.

226. Read परमप्रसारित instead of परम् अप्रसारित. 'not extended' does not mean anything in this context. The hands were stretched forward to ward off the blows of the foe with shields.

227. Read पादितप्रकाशः, as qualifying योधाः. It is better to end the compound here than to carry on upto the end of the passage. प्रकाश means 'space, atmosphere'. Cf. प्रकाशं निर्मर्तोऽवलोकयति Sak. I.

228. Read यशोवादविशेषाः, the compound beginning with दशदिशा ends at विशेषाः. It evidently qualifies योधाः. विरुद्धवाद and यशोवाद practically mean the same thing. Hence 'eulogistic shouts' has been used for both. The next compound starts with रोष and ends with शिरोधराः.

229. Read प्रतिष्ठा-निरोध for प्रतिष्ठाशा(?)निरोध. 'Thriving' in the case of heroism is 'getting a full scope for its play'.

230. Lec. var. प्रचेतुरग्रे for प्रचेलरग्रे. At times, the poetess administers a full dose of irony.

231. Read परिपतना 'turning about' or 'rushing forward' instead of परिप्लुतयः.

232. Lec. var. क्रोडीकृताम् इव for क्रोडीकृता इव.

233. On being killed, the heroes became the husbands of celestial damsels ; or we may say that the celestial damsels were creating husbands for themselves. But no creation is possible without the quality of *rajas*. The poetess says that the flush of the war-like ordour was the appearance of this quality of passion. The quality of *rajas* is represented as red in colour, and hence its comparison with the flush of martial ardour.

234. अतर्ज्य 'invincible' qualifies नमुचिनिर्मथित 'Indra'. नमुचि (according to Pāṇ., VI. 3. 75 = *na + mucī* 'not losing' Scil. the heavenly waters, i.e. 'preventing' rain) was the name of a demon who strongly resisted Indra and even captured him. He offered to let Indra go provided he (Indra) promised 'not kill him by day or night, with anything wet or dry'. Indra promised accordingly and was released. But he cut off Namuci's head at twilight with foam of water (which is neither wet nor dry).

235. *Lec. var.* सन्ध्यराग for सान्ध्यराग.
236. *Lec. var.* उद्दामल(?)महा-महवर(?)सरोरुह for उद्दाम-महा-हव-वरसरोरुह.
237. There ought to be some word meaning 'increasing' between निरन्तर and स्वर्ण.
238. Read समुच्चलद्-धर्मजल for समुच्चलद्-धर्म-जल.
239. इम्बर (dr. fr. इम् 1. P. 'to stand') 'great noise'.
240. *Lec. var.* सम्मततो ववल्गुः for समन्ततो ववल्गुः.
241. *Lec. var.* अतिरिक्त for अति-रक्त.
242. Lit. 'was eminent with a scimitar'.
243. Read सम्मर्द for सम्मद-.
244. I think the word सर्वाङ्गीण ought to be after जयलक्ष्मी because it qualifies गवाक्ष.
245. Lit. 'various skill'.
246. Lit. 'line of letters of the message'.
247. Lit. 'blessed.'
248. *Lec. var.* सन्नह for सन्नाह.
249. Read सत्वर-नृत्यत्-अलिक-पार्श्व-युग-दृश्यमान-उन्मत्तक-युद्ध-कुतूहल-उद्यमाः.
250. Read वीर-उचित-द्वेडित-आरभटी प्रकटीचक्रः ।
251. धर (fr. $\sqrt{dhar}$ 'to support') supporting (scil. the earth) mountain.
252. प्रत्यालीढ (fr. प्रति+आ+लिङ्) a particular attitude in shooting : the left foot advanced and right drawn back. There are five attitudes assumed by archers when discharging arrows. They are :—आलीढ, प्रत्यालीढ, समान, वैशाख and मण्डल.
253. This word is not recorded in M. W. But 'war-drum' seem to be the probable sense of the word.
254. Lit. 'corpulent'.
255. *Lec. var.* विद्रव-शेष for विद्रवत्-अशेष.
256. *Lec. var.* नरित for नादित.
257. Lit. 'bitterness'.

258. समाटीकन—Lit. 'the jumping motion of a calf' ; then motion in general ; moving or acting upon.

259. मेरी 'battle drums' ; पटह 'war drums' ; काहल 'a huge drum' ; मईल a kind of drum ; हुडुक्का hand drum ; वेणु flute ; मृदङ्ग tabor ; शृङ्ग horn ; आनद a drum ; डक्का a drum ; and मुरज a drum.

260. समुद्रल—the exact sense of this word is not known.

261. *Lec. var.* नृत्तक्रामं for नृत्तक्रम.

262. तत्तत्तत् the rhythmical sound produced by various movements of hands and feet in the *Tāṇḍava* dance.

263. *Lec. var.* निवत्तित for निर्वत्तित.

264. Lit. 'equipped with the resolve'.

265. *Lec. var.* निध्वनि for निध्वान.

266. *Lec. var.* मन्ध्यमान (?) for मन्थ्यमान.

267. *Lec. var.* अन्धान for मन्थान.

268. *Lec. var.* उन्नद्धम् for उन्नद्ध.

269. Read स्वधामप्रार्थितपत्तरथाधिक.

270. *Lec. var.* सुभदारम्भः for शुभदारम्भः.

271. *Lec. var.* संभ्रमाण for संभ्रम.

272. शुम्भ and निशुम्भ—two brother-demons slain by Durgā.

273. Read मुहुर्-वटित—for मुहुर्-वटिति.

274. Read बुधैर-ख for बुधैर-राव.

275. The reference here is to the *Varāhi* incarnation of Viṣṇu. A demon named *Hiraṇyākṣa* had dragged the earth to the bottom of the sea. To recover it, Viṣṇu assumed the form of a boar and after a contest of one-thousand years, slew the demon and raised up the earth.

276. Read निचक्षाः for निचक्षा.

277. नृहर्यक्ष = नृसिंह. *Haryakṣa* 'yellow eyed' is a syn. for सिंह. A lion is so called because of the yellow colour of the pupils of its eyes.

278. *Lec. var.* वीक्ष्ण-रुक्ष्म नृहयक्ष for वीक्ष्ण-रुक्ष-नृहयक्ष.
 279. Lit. 'the son of the lotus-born god (Brahmā).
 280. *Lec. var.* अनभिनन्द्यम् for अनभिनन्द्य.
 281. Read आहव-पटह-जन्मनाम् ।
 282. *Lec. var.* कुक्षकुवन्तदन्तिनाम् (?) for ककुवन्तदन्तिनाम्.
 283. Read नीलजलपूरो instead of नीलजालपूरो
 284. Read अन्धकारसन्ततिरभिसुत्वरसुरमत्तकाशिनीनाम्.
 285. *Lec. var.* अन्तर्गृहान्तरमाखिल, etc. for अन्तर्गृहान्तरमखिलजन्तूनाम्.
 286. *Lec. var.* वज्रपञ्जरं वरसुभट, etc. for वज्रपञ्जरं वरंवरसुभट, etc.
 287. Read लोकमक्रियमाकलयत् instead of लोकमक्रियाकर्माकलयत्.
 Both अक्रिय and अकर्म mean the same thing. Hence there is no use having both of them together.
 288. The text is broken here.
 289. Read पांसूकरे जृम्भिते for पांसूकरैर्जृम्भिते.

291. A rising column of smoke is a sure indication of the presence of fire in its vicinity. The Goddess of Victory is supposed to be of the form of fire and the column of dust, therefore, is described as intimating her presence.

292. Spotless (white) fame is often compared to white objects such as a goose, lilies, etc. Cf.

हंसश्रेणीषु तारासु कुमुद्वत्सु च वारिषु ।
 विभूतयस्तदीयानां पर्यस्ता यशसामिव ॥

(Raghuvamśa, IV. 19.)

293. Read स्वः स्त्रीवीर, etc. for स्वस्त्रीवीर, etc.
 294. Lit. 'obstructed the path of'.
 295. The principal sentence is अतिभयङ्करं सङ्गरमभूत (p. 44. 1. 2). The preceding acc. sing. qualify संगरम्.
 296. *Lec. var.* दुर्लघ for दुर्लङ्घ्य.
 297. Lit. 'swordsman'.
 298. *Lec. var.* स्वद्योत for खद्योत.

299. *Lec. var.* हरित-अन्तराल for हरिदन्तराल.
300. Lit. 'spoilt', 'fondled too much'.
301. The heroes with their bodies, studded with arrows, resembled porcupines, whose bodies are covered with erectile spines.
302. *Lec. var.* दुर्लक्ष for दुर्लक्ष्य.
303. Read सहस्राक्षसरसिजाक्षी-रण instead of सहस्राक्ष-सरसिज-अक्षीरण.
304. Read द्विपद्-पण्ड-भेदित-मार्तण्ड मण्डल. The heroes who die fighting in the battle-field pierce through the solar orb.
305. *Lec. var.*, शारीण for शारी.
306. Read जिघृक्षया लक्षित—etc. instead of जिघृक्षयालक्षित.
307. Read बहल-हलाहलिका-कलकल *Halāhalikā* is an onomatopoeic word.
308. Read अवमानित.
309. Read लोलनीलाक्षकालोलिका. The exact sense of the word कालोलिका is not clear. But the context shows that it means something like a female evil spirit.
310. *Lec. var.* डोला for दोला.
311. *Lec. var.* पुञ्चु (चञ्चु) संदशिक-अञ्चल (?) for चञ्चुसंदशिकाञ्चल.
312. Read सरसतरसास्वादन—for सरसतर-सास्वादन.
313. Elephants go to rivers to drink water.
314. *Lec. var.* विभ्रष्टपट्ट-सारित्र etc. for विभ्रष्ट-पट्टिश-अरित्र
315. Read बहत्-तरल-लहरि-वेगाभिः for बहलित-लहरि etc.
316. *Lec. var.* खड्गिकुल परिवृतम् for खड्गीकुलपरिवृतम्. (i) swordsman, (ii) rhinoceros, so called because it has a horn-like thing on its nose. (खड्गं शृङ्गं यस्यास्ति.). The word rhinoceros, too, is made up of two Greek words *rhinos* 'nose' and *keros* 'horn' and means 'horn-nosed'.
317. Lit. 'accelerated the attainment of (suitable) husbands by celestial nymphs.'
318. *Lec. var.* सुकृतपरिणामः for सुकृतपरिणामः.

319. Lit. 'the son of the sun' ; Yama is said to have been born of Vivasvat 'the sun'.

320. *Lec. var.* निकषशिलापौरुष etc. for निकषशिला पोरुषकनकस्य.
Read संघट्टमानाविव for संघस्यनानाविव.

321. Read परिवहत्त्वजौघ—for परिवहवतजौघ.

322. Read प्रसवपर्यफलैव for प्रसवपर्यफलैव.

323. *Lec. var.* तत दवन्नि for ततदवन्नि.

324. The passage as printed presents many difficulties on account of its corrupt text. I reconstruct it as follows :—

निशिततर-कृपाण-निकृत्त-हास्तिक-मस्तक-विहस्त-मौक्तिक-जाल-पाण्डुरतण्डुल-भरि-
तानि कालायस-शिरस्त्र-पात्राणि प्रत्यग्र-तरस-खण्ड-अंगार-संगतायाम् नैस्त्रिशिक-पात्र-प्रघ-
टित-अंगार-धान्याम् अधिरोप्य मुखापित-विसृष्ट-शुण्डा-खण्ड-नलक-मुख-वहमानैः पवमानैः
पातित-सैन्धव-जंघा-काण्डेन्धन-प्रज्वलयन्त्यो रजनि-चर-राजकुमारिका बालिका-उचित-
पाक-केलिकाम् आकलयन् । (The internal and external *sandhi* has been purposely avoided).

325. Read अन्तराल-सम्मेलन-प्रवृत्त-अनिम्नानुसन्धान-कवन्ध-सन्ततिः. It is said that when a certain fixed number of warriors killed in the battle-field is reached, their headless trunks are united with their heads. The goblin-boys were tossing the heads up. While these were still in the air, the requisite number was reached and the headless trunks rose up and got united with their respective heads. All the heads were not on the same level. Some were just above the ground, some higher still and so on. Thus there were gaps or intervals in between them and the headless trunks now filled them up.

326. दशकन्धर 'the ten-headed' Rāvaṇa. The reference here is to the mythological account that Rāvaṇa, while practicing penance in order to propitiate Śiva, offered, as a mark of devotion to the deity, each of his heads until only the last was left. When Śiva did not appear even after so great a sacrifice, he was going to cut off his tenth head. Then the deity appeared and granted him his wish. At this, all his heads were united to his body again. Cf. Mallinātha on *Śiśu-pālavadha*, I. 49. पुरा किल रावणः काम्ये कर्मणि पशुपतिप्रीणमाय नवशिरांस्यसौ हुत्वा दशमारम्भे संतुष्टात्समात्रैर्लोक्याधिपत्यं वव्रे इति पौराणिकी कथा ।

327. Read गर्वमन्धर for गर्व-मन्धर. The Hindi translators say that he was walking slowly, because he was carrying a load in the form of pride.

328. *Lec. var.* चोलभूपपापालको for चोलभूपालको.

329. Read दुष्प्राप (hard to obtain, *i. e.*, rare) —अनेकप-अनीक-पार्श्वः.

330. *Lec. var.* जिगीषश् for जिगीपुश्.

331. Tirumalāmbā's style, here, is mock-heroic and her humour satirical.

332. Read परिघदण्डाः for परिघा-दण्डाः. H. T. translate परिहिण्ड-मान as 'were moving', but the verb परि+√हिण्ड 'to move' being an intrans. verb, we cannot have this meaning. The root हिण्ड with pr. परि also means 'to disregard' and this sense suits the context better.

333. वृंहित—the trumpeting of an elephant. Cf.

क्ष्वेडा तु सिंहनादः स्यात्करिणां घटना घटा ।

क्रंदनं योधसंरावो वृंहितं करिगजितम् ॥

—(Amara)

334. Read वीर-रस-समिद्ध-समित्-धरा-समुद्धुराः समुद्धुर Lit. 'lifted up' *i. e.*, 'prominent', 'foremost'. समित् (battle) + धरा (field) = battle-field.

335. Read संचर-चुंचु-अन-गिरि etc. संचर चुंचु Lit. 'skilled in walking'.

336. *Lec. var.* संगरकेलिरसः (?) for संगर-केलि-सरः

337. Read मृणालकाण्डानिव instead of मृणालकाण्डानीव.

338. Read घनतरोरुकायडै रम्भास्तम्भ etc. for घनतरोरुकाण्डैरम्भास्तम्भ etc.

339. Read क्रोधरसपुष्कलवदन etc. for क्रोधरसपुष्कलं वदन etc.

340. *Lec. var.* विपञ्चवज्रोविहितैकपादैश् for विपञ्चवज्रोनिहितैकपादैश्.

341. Read कृतानि किं कन्दुकखेलनानि in the fourth foot.

342. परिहितपरिषेकप्रक्रिया—the rite of drawing a circle of water at the time of taking one's meal, round the utensils

containing the food and one's seat. This rite is performed to remove पङ्क्तिदोष, कालरात्रि is a name of Yama's sister. It is the 'Night of Destruction' at the periodical dissolution of the universe. The terrific carnage made one think that Death's sister was at work.

343. There is no need of a question mark against वेतण्डे-नोवाहमेकं if we read it as वेतण्डेनो वाहमेकं.

344. Lit. 'above'. Sufficient skill and precision of aim are needed to perform this feat.

345. मरुन्नन्दन—Pāṇḍu had been cursed that he would die whenever he cohabited with a woman. Therefore, to propagate the race, Kuntī and Mādri were allowed to have *niyoga* with gods like Dharma, etc. In this way Vāyu had Bhīma by Kuntī.

346. जरासन्ध—was the son of Brhadratha and king of Magadha. Brhadratha had two wives, who, after remaining barren for long, brought forth two halves of a boy. These abortions were regarded with horror and were cast away. A female man-eating demon named Jarā picked them up and put them together to carry them off. On their coming in contact, a boy was formed, whom the demoness gave back to his parents. Hence his name Jarāsandha, 'united by Jarā'.

Once, in a single combat, Jarāsandha pressed Bhīma hard. At this, Kṛṣṇa took up from the ground a small blade of dry grass and broke it into two. Bhīma caught the hint and catching hold of both the legs of Jarāsandha pulled them apart and tore his joints.

347. *Lec. var.* तरसा जगाम for तरसाऽजगाम.

348. Read चिरात्तगजितमूध्वोदस्त for चिरात्त-गजित-मूध्वोदस्त.

349. Lit. 'made such as nothing was left in it'.

350. Read कुपितकुण्डलीवर etc. instead of कुपितकुण्डलिवर etc.

351. *Lec. var.* कुलिशकर्कशनिशितां तेन for कुलिश-कर्कश-निशितान्तेन.

352. Read दण्डधरभुजकाण्डनिभेन बालेन instead of दण्डधरभुजकाण्डा-

भिधेन.

353. Read विवासितप्रासिकम् instead of विवशितप्रासिकम्.
354. *Lec. var.* विरत-सनिखिल (?) etc. for विरत-निखिल-पारश्वार्थकम्.
355. Read निषूदितनिषादिवरम् instead of निषूदितनिषादिव(प ?)रम्.
- 356, 357. Read निर्मथित-चार्मिकम् निर्गलत्-ग्रान्त्र-मौद्गरिकम्.
358. *Lec. var.* महद(महाह)स्ति etc. for महाहस्तिवरमस्तकगतो.
359. प्रथमशिखर 'the first mountain', i. e., the eastern mountain, because while counting the quarters the eastern quarter is mentioned first. The eastern mountain is Udaya-giri or the mountain from behind which the sun is supposed to rise.
360. *Lec. var.* महस्ततिभिःस(त)मस्तोमं for महस्ततिभिस्तमस्तोमं.
361. Read समापतन्तम् instead of समापतन्तः(न्तम्).
362. Read चोलनरेन्द्रमन्धकान्तक for...मन्तकान्तक.
363. जलन्धर—a demon produced by the contact of a flash from Śiva's eye with the ocean. He was called जलन्धर from having caught the waters which flowed from Brahma's eye. He was killed by Śiva. Cf. *Padmapurāṇa*, V. 141 ; *Liṅgapurāṇa*, I. 97.
364. *Lec. var.* प्रकृष्टमातुं (?) for प्रकृष्टमाप्तुं.
365. *Lec. var.* रदौ च तदाभ्यां for रदौ रदाभ्यां
366. Lit. 'produced'.
367. Read चण्डाहवक्रमचमत्करणं in the fourth foot.
368. गुह—is one of the names of Kārttikeya, so called because he was reared in a 'secret' place. After marrying Pārvatī, Śiva long remained secluded in her company. The gods, weary of waiting, sent Agni to break their privacy. Agni assumed the form of a dove and approached them. He was recognized. But Śiva relented and cast his seed, that had escaped from his body, into Agni's mouth. Agni unable to bear it threw it into the Ganges. Thence it found its way to the six *kṛttikās*, who, in their turn, cast it into a thicket of śara reeds, where the son was born.

369. The verse is in an irregular metre. The Krauñca mountain was split open by Guha. The story is narrated thus in the *Vāyupurāṇa* : Indra and Kārttikeya had a dispute about their respective powers and they agreed to decide it by running a race round the mountain. They disagreed as to the results and, therefore, appealed to the mountain, who decided in favour of Indra. At this, Guha hurled his *śakti* at the mountain and at once pierced it.

370. Read व्यमुचत for व्यमुचत् and मन्तरङ्गम् for मान्तरङ्गम्.

371. Read अकुण्ठ-पदक्रम-आयतः.

372. Read मस्तक-उदित्वरी-समौक्तिक-रक्त-भरी तानुरावन्धिनी.

373. Read असकमवनयति(?) for असकमवनयति.

374. Garuḍa, in the Hindu mythology, is the enemy of serpents, his step-brothers. Once there arose a dispute between Kadrū and Vinatā (mothers of serpent and Garuḍa respectively), as to the colour of the horse *Uccaiḥśravas*. They laid a wager that she, who would be defeated, should become the slave of the other. Vinatā, being defeated by Kadrū by a stratagem, had to become her slave. Garuḍa was promised his mother's release by the serpents on the condition of his bringing the Ambrosia to them from the ocean of milk that was then being churned. Garuḍa went to the ocean and so great was the courage he displayed in obtaining *amṛta* that Viṣṇu was pleased with him and offered him a boon. Garuḍa, burning with indignation at his mother's captivity, asked of Viṣṇu that thenceforth serpents should be his food and the god granted his request. Hence the antipathy of Garuḍa to serpents.

375. Read परिप्लवाभःकणिकाप्रकारः ।

376. Read श्रीनरसिन्धिः. Narasa is the abbreviated form of Narasiṃha. As a matter of fact, in all other records, both literary and epigraphic, he is mentioned as Narasa and not Narasiṃha.

377. The principal sentence is विश्वम्भरावरः (p. 52, l. 1.)...
प्रविवेश तदानीमेव तदीयराजधानीम् (p. 52, l. 3).
378. Lit. 'star-spangled'.
379. Lit. 'talking', 'boasting'.
380. Read समुल्लसित instead of समुल्ललिता.
381. Read महामद for महाबल. We require here a word meaning 'an elephant'.
382. Read दिविपद्-अभिवृष्ट-कुसुमवर्ष-विस्तृत-मधु-रस-विशेष-शेमुषी-.
383. *Lec. var.* अन्तरश्मित (?) for अन्तरस्मित.
384. बल means 'an army, a host, mass'.
385. Lit. 'as if to go out to meet the Goddess of War'.
386. Read परिश्रम-अपनिनीषु-निज etc. for परिश्रमापनिनिषु;-निज.
387. *Lec. var.* विवृत्ति for विवृटि
388. *Lec. var.* विततसरंभतया for विगतसरंभतया
389. Read विरतसांपरायापि विजय-उदय-विजृम्भित-अधिक-संभ्रमया वरुथिन्या.
390. Lit. 'the lord of lotuses'.
391. This Maruva is the same as the Coḷa king. Because we are told on this very page that laughing at his (Maruva's) cowardice, Narasiṃha entered Madhurā. And we know that the Coḷa and Pāṇḍya kingdoms (Madhurā) lay adjacent to each other.
392. Read -मुत्त्रासमयसमुत्तान्यदाशयस्तदानीमेव-
393. For a similar psychological study cf. Charles Lamb's famous essay 'The Superannuated Man'.
394. Madhurā is modern Madurā. It was the capital of the Pāṇḍya kingdom.
395. The predicate समुद्रमद्रावीत् occurs on p. 57, l. 10.
396. Read बुद्बुद्-न्यर्बुदम् for बुद्बुद्-न्यर्बुद.
397. पुङ्गानुपुङ्ग—Lit. 'growing like feathers'.
398. Read गङ्गादि-आपगा-अङ्गना for गङ्गादिमापगा etc.

399. Read अभङ्गुर-रस-उत्तरङ्गित for अभङ्गुर-रसोत्तरङ्गित.

400. They were so safe in it as they challenged Indra, to come and do his worst.

401. 'नौका के भीतरी खड्डे के कोने में' H.T. thus splitting up the comp. नौका-अन्तर-कूपक. But I think the editor's division of the compound is correct. कान्तार means a bamboo (M.W. p. 271. col. 1) and कूपक means 'the most of a vessel', according to the same authority. Moreover, we get a better sense than the one suggested by H.T. The moving flags were the moving hands of the mountains, with which they were challenging Indra. But the flags must be on the tops of the flag-masts ; they cannot be in the cabins.

402. Read -विकिण— for विकरण.

403. Lit. 'that could be substituted for'.

404. Cf. a similar remark about Lakṣmī in the advice of Śukanāsa in *Kūḍambarī* : अथाप्यारूढमन्दरपरिवर्तावर्तभ्रान्तिजनितसंस्कारिव प्रप्रभ्रमति.

405. Lit. 'stimulating'. Chowries form one of the articles of royal paraphernalia.

406. वनमालिन् Lit. 'wearing a garland of forest-flowers ; such a garland is the special chaplet of Viṣṇu-Kṛṣṇa.

407. Read समाधात-विशंकलित instead of समाधातविशकलित.

408. चक्रपाद 'circular footed' is a syn. for गज 'elephant'. पुष्कर is a syn. for जल 'water' cf. कवचमुद्रकं पाथः पुष्करं सर्वतोमुखमे (*Amara I*). Hence पुष्करचक्रपाद is a 'water-elephant'.

409. वर्धमान 'a dish or platter of particular shape' (M.W.). The lights are so arranged as they face the edge of the platter, that is to say, they are placed on the edge of the platter with their flames turned outside. Thus the interior of the platter is practically in darkness. Tortoises too are dark in colour; hence the comparison.

410. Read पवित्र instead of पक्वित्रम.

411. Read समुत्तट-महोर्मि-धटा-धाराट-निषादि-जल etc. *dhārāṭa* means an infuriated elephant: H.T. p. 39. fn. 2.

412. हेति is a 'flame' cf. वह्निज्वाला च हेतयः (*Amara*). कृपीटजात 'born of fuel' is fire. The reference here is to the sub-marine fire, the story of the production of which is related differently in different books. Thus according to story in *Harivaṃśa*, XIV : Ṛṣi Aurva, who had gained great power by his austerities, was pressed by the gods and others to beget children to perpetuate his race. He consented, but warned them that his offspring would consume the world. Accordingly, he created from his thigh a devouring fire which, when produced, demanded nourishment and would have destroyed the whole world, had not Brahmā appeared and assigned to it the ocean as its abode and the waters as its food. The spot where it entered was called वडवामुख the mare's mouth.

In the प्रयागमाहात्म्य we find a still different account of the origin of this submarine-fire. The sage Dadhīci begot a child of a mare (वडवा) which was, therefore, called वाडव. The appetite of the child was so great and all-devouring, that Brahmā and other gods were filled with fear and were at a loss what to do with this child of a Brāhmaṇa, which they could not kill. Then Sarasvatī came to their rescue. She came down to the earth and with the sweet strains of her *vīṇā*, so entranced Vāḍava that he forgot his appetite and made advances of love to her. Sarasvatī, however, told him that his voracity had made him unfit for conjugal life, and agreed at his request to show him the means of lessening his appetite. She took him on her back to the ocean and asked him to satisfy his appetite upon its inexhaustible waters. There he is still gratifying his appetite so that he might be fit to marry Sarasvatī.

The *Mahābhārata* (Ādi. ch. 180-83) gives a different version of the story: The sons of Kārtavīrya, with the desire of making Bhṛgu's race extinct, killed even the children in the wombs. One of the women in the family deposited her

embryo in her thigh (ऊरु) and the child that was born was called और्व. The sons of Kārtavīrya were struck with blindness at his mere sight and his wrath burst into a flame that threatened to consume the whole world. At the desire of his ancestors, he cast the fire into the ocean, where it remained concealed with the face of a mare (वडवा). "Doubtless the stories were invented to suit the phenomena of a marine ज्वाला-मुखी or volcano, which exhaled bituminous inflammable gas and which occasionally showed itself above the sea, perhaps in the form of a horse's mouth"—(Monier Williams).

413. Read दशकण्ठदमन-विशिख-विखण्डित. There is no such word as वाधूका in Sanskrit. This seems to be a fabrication on the part of the poetess. At least the Epic does not substantiate her statement. No snakes were pierced through by the arrows of Rāmacandra, when he was angry at the reluctance shown by the sea at the time of the construction of the bridge. As a matter of fact, nobody was pierced by the ब्रह्मास्त्र discharged by Rāma. Only the creatures were stunned. Cf.

सप्रविध्यथिरे चापि न च पस्पन्दिरे भयात् ।

सह भूतैः सतोयोर्मिः सनागः सहारक्षसः ॥

—(Rāmāyaṇa VI. 12. 14).

414. Read कम्पमान-शमपां-विडम्बित-निलिम्प-पुर-नितम्बिनी etc.

415. Read वीचिक-उत्कर-करान्तेन.

416. The temple at Rāmeśvara is dedicated to Śiva and not to Viṣṇu.

417. निरन्तरम् goes with चिरन्तनजलमानुषैः in the same line. Hence we should read चिरन्तन-जल-मानुषैः निरन्तरम्;. The next four inst. pl. qualify आवर्तैः. Thus in this passage, there are descriptions of only two things जलमानुष and अवर्त. H. T. have vainly tried to mark the number three by taking बल्मीकैः separately. The text does not support such a division.

418. आष्टीला 'a hard round stone found in the उत्तरापथ'.

419. Read पाश-आयुध for अपाश-आयुध.

420. Read नमुचिह-शरासन for नमुचि-शरासन.

421. *Lec. var.* डोला for दोला.

422. *Lec. var.* खेटक-फेटक for खेटक-पेटक.

423. Read निरन्धानं for निरुन्धानं.

424. Read कुटानिव for कुट्टनमिव.

425. Once Agastya drank the ocean in three draughts and then passed it out in the form of his urine. Hence the ocean was eagerly watching for an opportunity to avenge itself on him. When the quarter-elephants (*āśā-kumbhins*) approached it for drinking its water, it thought that on account of having the word *kumbha* in their names, they must be related to Agastya, who too is called *kumbhasambhava* 'pitcher-born'; and consequently it chopped off their frontal globes with its waves.

426. In the case of the sky we shall read ग्रहविहारकारणम्. In paronomasias the change of vowel to suit the need is permissible.

427. It is said that at the time of the dissolution of the universe, everything will be submerged in water.

428. Read सदरमप्याक्रान्तवाहिनीमुखम्.

429. आपीठ 'a chaplet tied on the crown of the head' cf. शिखास्वापीडशेखरौ—(*Amara*). The *kalpa*-tree and the moon were churned out of the ocean.

430. Lit. 'the husband of Ambikā (Pārvatī)'.

431. According to a story narrated in the *Rāmāyaṇa*: they sprang up from the ocean when it was churned cf. अप्सु निर्भयनादेव रसात्तस्माद्वस्त्रियः । उत्पेतुर्मनुजश्चेष्ट तस्मादत्सरसोऽभवन् ॥

432. Viṣṇu reposes on the hoods of Śeṣanāga in the ocean.

433. Varuṇa is the Indian Neptune.

434. Read क्षितितलावरतार्थ instead of क्षितितलावरता (तरार्थ).

435. The reference here is to the story recorded in the *Rāmāyaṇa*. I.44. When Sagara began his 100th horse-sacrifice, Indra stole the horse. The 60,000 sons of Sagara were depu-

ted by their father to find it out. They girdled the earth with an ocean, so that the thief may not be able to leave the earth. Then they dug the earth right up to the nether-world and found the horse grazing there by the side of the sage Kapila.

436. The subject ईश्वरनन्दनः is on p. 59, 1. 6.

437. Lit. 'another'.

!The word सेतुम् is missing in some edition between जानकी-शोक-शल्य-उद्धरण-हेतुम् and विलोक्य on p. 59, 1. 3. Without the word सेतुम् all the acc. sing. before विलोक्य would be meaningless.

438. *Lec. var.* प्रसादित for प्रसारित.

439. पीताम्बर 'having yellow-coloured clothes' is one of the names of Viṣṇu-Kṛṣṇa.

440. It is not very happy to say that the bridge was a platform for the elephant, eager (to tread upon) the heavenly path (सरणि).

441. It was custom in ancient India to loosen the top-knot of hair while making a vow and not to tie it till the desired end was achieved. Cf. ततः प्रविशति मुक्तां शिखां पराभृशंश्चाणक्यः—*Mudrārākṣasa*, I.). The ocean had vowed to avenge itself upon Agastya for his having drunk it up.

442. लोपामुद्रारमण is Agastya. Once he saw his ancestors hanging in a cave, and was urged by them to procure progeny. Then from the most beautiful parts of all animals he created Lopāmudrā and secretly introduced her into the palace of the king of Vidarbha and then married her.

443. Read महेन्द्रशैलामिधकणाफलक etc.

444. वैशाख means the churning-stick cf. 'वैशाखमन्थमन्थान-मन्थनोमन्थदण्डके' (*Amara*). Thus the word धूः seems to be redundant here.

445. पूर्वसुपर्व = पूर्वदेव 'a demon'.

446. ककुत्स्थ 'seated on the hump' was the name of Ikṣvāku's grand-son. He was so called because in a battle he stood

on the hump of Indra who had assumed the form of a bull. Hence ककुत्स्थवंश is the Solar Race.

447. *i. e.*, Śiva as worshipped at the celebrated Śaiva temple at Rāmeśvara.

448. Usually, these things are said in connection with Brahmā. We cannot suppose that Śiva is identified here with Brahmā, since in the next line we are told that they are two different gods.

449. Lit. 'who was within the scope of the sea-shore'.

450. Lit. 'having gold for flowers'.

451. समाक्रमणोऽपि समुन्नततर-अत्युग्र-शौर्य-सूर्य-उदयः. The sun declines on reaching the Western quarter, but the son of Narasimha's prowess rose higher. This brings out their contrast (व्यतिरेक). The idea is that his might and fame increased more and more as he proceeded towards the West.

452. श्रीरङ्गपट्टण 'Viṣṇu's City', or the city of Śrīraṅga-paṭṭaṇa. It is situated in Mysore on an island in the river Kāverī. It is said to have been founded by an ancient king, who called it after himself, or by a devotee, who dedicated it to Viṣṇu.

453. *Lec. var.* दुर्लङ्घां for दुर्लङ्घ्यां.

454. Here, Narasimha is shown to be an incarnation of Rāmacandra.

455. Lit. 'on the currents of the Kāverī'. The expression 'when it was in flood' is used to contrast it with 'the calm waters of the sea'.

456. *Lec. var.* सत्तामद्भुत for सतामद्भुत.

457. Read मण्डलाधिपं पुण्डरीकता हारमिव कुण्डलयन । पुण्डरीकता = पुण्डरीकाणां समूहः (तल् प्रत्यय).

458. Read सेतुमार्गसरभसवलितेन for सेतुमार्गसरभसवलितने (?)

459. The word डिम्भ and आयुध mean the same thing. Hence one of them is redundant.

460. They knew only one thing and it was 'All is fair in love and war'.

461. In the rainy season, a halo is often seen round the sun. Its formation is a sign of abundance of rain.

462. निःश्रेणिका—a ladder ; so called because of its rungs (नियता श्रेणिः पङ्क्तिरत्रेति).

463. *Sadācāra* is said to protect a man.

464. Read निपात्यमान-निज-पार्थिव यन्त्रशिला 'stones shot off by machines'. A similar expression, i.e., यन्त्रोत्क्षिप्तोपल occurs in the *Rāmāyaṇa*, as noticed by M.W. This shows that bombardment of cities by balls discharged by canons was not unknown to ancient Indians.

465. Read विनासभरपुरस्थापित.

466 Read तदात्वं एव तत्र दुमकरादिमहादुर्गजालं cf. *SVH* p. 174.

Dr. S. K. Ayyangar identifies दुमकूर with modern Tumkur in Mysore.

467. Dr. Ayyangar reads it as तरसंगी but has not been able to identify this fort.

468. Lit. 'the god who holds the bow *Śārṅga* in his hand'.

469. Lit. 'from Virocana's son'. The name of Bali is well-known in connection with the 'Dwarf-incarnation' of Viṣṇu.

470. गोकर्णनाथ is Śiva as worshipped at Gokarna. Gokarna is the modern Gendia on the Malabar Coast. It is 'thirty miles from Goa between Karwar and Kumta' (*Geographical Dictionary*).

471. *Lee. var.* तेन for तेने.

472. *Lec. var.* विहायितेषु for विहापितेषु.

473. सुरत्राय—a sanskritization of the Persian word *sultān*; probably Yusuf Adil Shah of Bijapur.

474. Read कुखान-तुरग-रिखां-शत-पुटित-तलोऽपि. The countries mentioned in this compound are well-known for their horses. H. T. take them to be the names of countries whose rulers accompanied the Sultān ; but they have not been able to explain तुरग, रिखां, etc. From the *Abm* XI. 1., we learn that Sultān of Bijapur was called हयपति 'Master of horses'. This supports my suggestion.

475. वराहपाद 'the foot of a boar', seems to be a nick-name. Perhaps the poetess has selected this name to insinuate the stupidity of the Sultān, since the word pig is figuratively used for a stupid person.

476. Lit. 'killing'.

477. The principal sentence is विश्वम्भराभरः—विद्यापुरीं प्रतिषद्य प्राविशदुद्वसितम्. The nom. sing. qualify विश्वम्भराभरः ; and the acc. sing, विद्यापुरीम्.

478. Read प्राकार-वलय-निर्ववित.

479. Lit. 'causing the smearing of cosmetics'.

480. यावास is a name of the *Khadir* tree. H. T. read it as पटवास, but the word संझादित is left unexplained.

481. Read पराग-किञ्जलिका for पराग-खञ्जालिका.

482. *Lec. var.* पचमान for पवमान.

483. Lit. 'showing the dressing of its hair'.

484. It did so fully remembering the dictum :

ऊर्ध्वं प्राणा ह्युत्कामन्ति यूनः स्थविर आयति ।

प्रत्युत्थानाभिवादाभ्यां पुनस्तान् प्रतिपद्यते ॥

485. Lit. 'drunk'.

486. Lit. 'carrying fragrance in its train'.

487. Read प्राविशदुद्वलितम् instead of प्राविशदुद्वसितम्.

488. Read निर्गमाशान्महीशान् in the first foot.

489. Read अमात्यवयंश्चधिरोप्य in the second foot.

490. Cf. *SVH* p. 175.

491. In simple English it means : She was Rācirāja's daughter by Rāmāmbikā.

492. 3rd. sing. aor. of the caus. of *pari*+√*nī*.

493. Birth of heroes and other high personages is generally described thus in Skt. words : cf *Daśk.* I. :—अथ कदाचित्प्रमहिषी देवी 'देवेन कल्पवल्लीफलमाप्नुहि' इति प्रभातसमये सुस्वप्नमवलोकितवती । सा तदा दयितमनोरथ पुष्पभूतं गर्भमदत्त ।

494. Co-wives cannot brook the pregnancy of their rival. They are jealous of her and hence their faces are said to turn dark.

495. The complexion of a pregnant woman is pale.

496. दोहद is derived from द्विहृद (substituted for द्विहृदया) a pregnant woman, who has two hearts—one of her own, and one, of the child in the womb.

497. Read अर्थं नवीनमनघा सुकवेरिवोक्तिः ।

498. Read नगरमिव विभोनवोरुभोगं in the third foot.

499. पूर्णपात्र—"a vessel filled with valuable things to be distributed as presents ; especially a present made to any one who brings a good news"—M.W.

500. i.e. like Vidyāpurī, the entire world rejoiced at his birth.

501. Cf. प्रसन्नदिक्पांशुविविक्तवातं शङ्खस्वनानन्तरपुष्पवृष्टि ।

शरीरिणां स्थावरजङ्गमानां सुखाय तज्जन्मदिनं बभूव ॥

—(*Kumārasambhava*, I 23.)

502. Read आशीभिस्तममुद्युमृदङ्गनादाः in the third foot.

503. Prisoners are released on such occasions.

504. Read मन्दानिलाः हतमहीरुहपुष्पजालैर-

मह्यमिवाकृषत मङ्गलरङ्गवल्लीः ।

रङ्गवल्ली—'a creeper used at sacrifices'—M. W. In H. T. it is translated as मांडना (?)

505. Read नीराजनामनुगृहं नियतं व्यतन्वस् ।

506. पर्व means the time of the periodical change of the moon, viz., the new and the full-moon. Here it denotes the latter. परिवृढ (from *pari* + $\sqrt{vṛh}$ 2P, 'to make strong') means lord. Cf. प्रभौ परिवृढः *Pāṇ.* VII. 2. 21.).

507. Lit. 'the king whose body was expanding', etc.

508. } Read प्रतिक्षण-अन्तरुदयत्-अपरिमित-आनन्दभर etc.
509.

510. पुरन्धरी—a woman who is the mother of children and whose husband is alive.

512. अहंपूर्वमहंपूर्वमित्यहंपूर्विका—(*Amara*).

513. Read तामामासादितप्रसादः, as referring to अवनीपतिः.

514. Read द्विगुणीकृत-उत्साह etc.

515. लग्नः—an auspicious moment or time fixed upon as lucky for beginning to perform anything.

516. Read पदार्पण-लग्नक-शुभगृह etc. The compound does not end at लग्नक. लग्नक means 'surety', 'bail', etc., cf. स्युर्लग्नकाः प्रतिभुवः (*Amara*).

517. चक्रवर्तिन्—a ruler, the wheels of whose carriages roll everywhere without obstruction ; 'sovereign of the world'.

518. Read विशाकट-पर्यङ्क-अलङ्करणं.

519. Lit. 'brave lion-king'.

520. Lit. 'a repetition of the full-moon'.

521. Cf. a similar explanation of the name Acyuta :

नयतो न कदाचन च्युतस्यादवतीर्णस्त्वयमच्युतोऽयमुर्व्याम् ।

इति शोभनलक्षणैस्स जानन्नकरोदात्मजमच्युताभिधानम् ॥

—(*Amb.* II. 32.).

522. कर्म—i. e. *sanskāras*. These are sacred and sanctifying ceremonies, and purify the person from the taint of sin, contracted in the womb and leading to regeneration. Twelve such ceremonies are enjoined on the twice-born classes in *Manu.* II. 27. They are :—1. गर्भाधान, 2. पुंसवन, 3. सीमन्तोन्नयन, 4. जातकर्मन्, 5. नामकरण, 6. निष्क्रमण, 7. अन्नप्राशन, 8. चूडाकर्मन्, 9. उपनयन, 10. केशान्त, 11. समावर्तन, 12. विवाह.

523. Lit. 'retentive faculty'.

524. गुरुसन्निधौ—Lit. 'in the vicinity of the preceptor'.

525. वासना—"the impression of anything remaining unconsciously in the mind ; the present consciousness of past perceptions"—M. W.

By this the poetess wants to show that Acyuta was a स्थिरोपदेश—i. e., with him the knowledge acquired was permanent and hence he had no difficulty in understanding and retaining what he was taught. The different lores of his past life manifested themselves in him at the time of his education. Kālidāsa says a similar thing about Pārvatī. Cf. स्थिरोपदेशा-मुपदेशकाले प्रपेदिरे पास्तनजन्मविद्याः ।

526. This shows that the work was composed during Acyuta's life-time.

527. Glorious monarchs are often compared to the Sun. Both are said to discharge similar functions—"the king drives away, out of the confines of his kingdom, the dark tendencies of his subjects and the sun chases darkness from the univers" Cf.

आलोकान्ताप्रतिहततमोवृत्तिरालां प्रजानाम् ।

तुल्योद्योगस्तव दिनकृतश्चाधिकारो मतो नः ।

—(Vikramorvaśīya, II. 1.)

528. Lit. 'the feet of the delighter of the daughter of the churned ocean'.

529. Kārtikeya's weapon is called śakti. Thus there is a play upon this word.

530. i. e., 'shuffled off the mortal coil'.

531. समुच्चरित—(P. P. P. fr. sam+ut+√car 'to pronounce') means pronounced' i. e., famous.

532. Read अनुनीय समानीतः स्पृहणीय, etc.

533. Read स्वयंवरादरणीमवनी instead of स्वयंवरादरणीयवनी.

534. Read च निषद्य निर्वर्त्तित-तीव्रतर-तपोनिरन्तरा वसुन्धरा. वसुन्धरा is the subject here, and निषद्य governs विलेशय-तिलकफणाफलकेषु, निदान-क्रोडदंष्ट्रकर्कशचक्र and शिखरिश्चङ्गजालेषु. The wrongly put punctuation marks have made this passage extremely unintelligible. Hence I would like to re-write it as : अनुकलज्वाज्वल्यमानमणिज्योतिरातपजालजटिलेषु विलेशयतिलकफणाफलकेषु, निसर्गनिशिताग्रे निदानक्रोडदंष्ट्रकर्कशचक्रे, जलदमार्गलङ्घनजङ्गलेषु शिखरिश्चङ्गजालेषु च निषद्य निर्वर्त्तिततीव्रतरतपोनिरन्तरा वसुन्धरा, etc.

535. ककचकक्रे gives no sense. Hence I suggest कर्कशचक्रे. कर्कश means 'a sword' cf. 'कर्कशः परुषे क्रूरे कृपाये निर्दये दृढे' इति विश्वः.

536. Lit. 'competent to quickly reach the path of the clouds.'

537. Lit. 'after obtaining'.

538. All these are famous ancient kings.

539. He was a great devotee of Viṣṇu, hence Viṣṇu could be said to dwell in his heart. Lakṣmī being Viṣṇu's wife, went to the interior of his chest to live by her husband. And the earth lived in between his shoulders, because he was the lord of the earth. Or, the earth can also be said to be Viṣṇu's wife in his Boar-incarnation.

540. नासत्य—an epithet of the Aśvins. The word ना सत्य means 'born of nostrils' or 'abiding by truth'. Cf. Nir. VI. 13: नासत्यौ चाश्विनौ । सत्यावेव नासत्यावित्वोर्यवाभः । सत्यस्य प्रणेतारापित्याग्रायणः । नालिकाप्रभवौ बभूवतुरिति वा ।

541. Lec. var. शारदागमी instead of शरदागमी.

542. } These are supposed to be very auspicious marks.
543. }

544. The idea is this : Acyuta placed his feet, that bore the mark of the vertical line on the foreheads of the kings who sought his shelter. This vertical line came in contact with their foreheads and thus could be supposed to be the auspicious line drawn on their foreheads.

545. Cupid is said to have the mark of a fish on his banner. But Acyuta had a fish-line on his soles. Thus he

trampled Cupid's banner under his feet and hence overpowered him.

546. Lit. 'ten millions'.

547. Read विनमत्तानामवनिपतिनाममितबहुविधमणिपुटितकठिन etc.

548. Lit. 'acquired by functioning'.

549. Read अनवरतमखिलदैवतकुल etc.

550. A tortoise also figures among the supports of the earth in the Purāṇas. It is said to be below Śeṣanāga.

551. *Lec. var.* प्रशस्तिम् for प्रशस्तिम्.

552. Lit. 'fit to be imitated by'.

553. Read निबन्धनस्तम्भ instead of निदम्भनस्तम्भ in the second foot.

554. Acyuta was Nṛsimha's son, i.e., Nṛ-simha-kumāra. Thus he had the word *simha* (lion) in the middle of his name, and hence was *simha-madhya*. Now the expression '*simha-madhya*' also mean 'lion-waisted'. Therefore, playing upon these two meanings of *simha-madhya*, the poetess says that Acyuta possessed a body firm and strong like that of a lion (*simha-samhanana*), because he was *simha madhya* (lion-waisted).

555. Read असम्बाधसंचरणाय हृदयेऽवकाशं प्रस्तावयितुम्.

556. H.T. has दान here. For that we shall have to read वितरणा instead of रज. The suggestion is certainly a happy one.

557. Read अगमदाशागज etc. instead of अवगमदाशा etc. It means he was आजानुबाहु, i.e., his arms reached his knees.

558. The ground on which people constantly walk becomes hard. In reality, his hands were tough on account of wielding bow.

559. Read समस्त-विभक्त-पार्थिव instead of स्मस्त-विभक्त-पार्थिव etc.

560. Read समान-कद्वयं for समान-कद्वयाररंटे (?)

561. Lit. 'resorted to the state of being the frontal globes'.

562. Princesses were constantly clinging to it in order to hug him.
563. Read अगात् कण्ठः पिकस्वरताम्.
564. पाञ्चजन्य (पञ्चजने भवः) is the name of Viṣṇu's conch. Pāñcajanya was a demon, who had assumed the form of a conch-shell and was killed by Viṣṇu-Kṛṣṇa.
565. Lit. 'the breaker of the cart'. When Kṛṣṇa was twenty-seven days old, Kamsa sent a demon to kill him. Kṛṣṇa was rocking in a cradle and a cart was lying near him. The demon came in the form of wind and sat on this cart. Kṛṣṇa detected him and with a kick broke the cart and killed the demon. On account of his sitting on the cart (śakaṭa) the demon was called Śakaṭāsura.
566. *Lec. var.* विद्या-कलाप-अकूपारधी-रव for विद्याकलापाकूपारधीरवा-पूरित etc.
567. *Lec. var.* तारुण्यशरदुज्ज्वः for तारुण्यशरदुज्ज्वलः ।
568. In actual practice, the moon waxes during one fortnight and wanes in the next.
569. One of the names of the lotus is सहस्रपत्रम्.
570. Read उपाङ्ग-बाल-विलम्बिनी, कान्ति-सुधा etc.
571. Read जङ्घाल-जलनीलिका-अलिकेव
572. Lit. 'had united with'.
573. Lit. 'spread in order to fondle the god who reposes on the lord of serpents'.
574. Lit. 'It produced the impression of'.
575. Lit. 'matured'.
576. Read अनुकारपरीणा.
577. Read कुसुमचाप-आदि-अभिरूप-परिषद्-असकृद्-विजय-प्रशस्ति-वर्णावलि-केलि-निर्णायिका.
578. *Lec. var.* करुणा-वरुणालय-पवन-विहार for करुणा-वरुणालय-वन-विहार.
579. Read समाश्रित्यदिव

580. Lit. 'the wife of the god, who has the lord of birds for his vehicle'. Lord of birds is Garuḍa. It is the vehicle of Viṣṇu and his wife is Lakṣmī.

581. Read श्रवणोपरिसमुपेत instead of श्रवणोपरि, समुपेत etc.

582. Read सन्तत-सन्निहित etc.

583. Lit. 'by means of the black of the pupils'.

584. The colour of the water of the Śoṇā is supposed to be red on account of the river's name being Śoṇa 'red'; that of the waters of the Ganges is white, and that of the waters of the Yamunā is dark. But all the three colours—white, red and dark, were present in his eyes. Hence the eyes appropriate the grandeur of the three rivers.

585. Lit. 'the daughter of the Sun'.

586. Read प्रकाशयद्, आश्रित वर्ग etc. for प्रकाशयद्-आश्रितवर्ग etc.

587. Read समेतमवर्णनीयं instead of वेल (?) मवर्णनीयं

588. Read विहित-प्राकार-मण्डल, etc.

589. Read आकर्षण for आकर्षण

590. Read पैशुम्य for पैशु (शु) न्य

591. *Lec. var.* शत-आच्छ- for- शतच्छद

592. *Lec. var.* जगति for जगति

593. मरु- 'amaranth' is syn. for कुरवक.

594. ऊर्णा a curved line of down between the eyebrows. It is generally regarded by the ancient Physiognomists as a mark of good fortune and sovereignty. King Śūdraka, in *Kādambarī*, is said to have possessed it. Cf. ऊर्णासनाथं ललाटदेशम् etc.

595. *Lec. var.* विलास-गन्धि for विलास-गन्धी.

596. *i. e.*, skilfully imitating.

597. Orthodox people do not study the scriptures on the eighth day of the fortnight.

598. Read विस्तृततम-मस्तक-मति-प्रस्तावक:-*mastaka* = a serpent.

599. Childish unsteadiness cannot reside along with profundity and other similar qualities, hence it leaves a man as he grows older. In the case of Acyuta, this unsteadiness assumed the form of tremulousness and resorted to his hair, so that he possessed a fine head of flowing hair.

600. This sentence contains two wrong statements. The hairs are compared to the Yamunā, the colour of whose waters is silvery-white. It is the Ganges whose waters present a bluish hue. Secondly, we know of no ocean into which the Yamunā falls.

601. Read चञ्चलनयनदृगाञ्चलपथिकश्रमः.

602. Lit. 'whether indeed' ? The appearance of fruit on a bow and fragrance in gold are impossibilities. The poetess thereby means to say that there was nothing in the universe to form an apt standard of comparison for his beauty. It was so very exquisite.

603. *Lec. var.* आलम्बनं गाम्भीर्यस्य instead of आलम्बनं गाम्भीर्यस्य.

604. Read अथ कदाचिद् हर्म्यान्तरात्रिर्गत्य etc.

605. धरणीजानिः = धरणी जाया यस्य 'he who has earth for his wife'. i. e., a king. Cf. जायाया निङ् Pāṇ. V 4. 134.

606. आजानेय Lit. 'of noble origin', 'of good breed', comes to denote a well-bred horse. (from आ + √जन् 'to be born'). Cf. आजानेयाः कुलीनाः स्युर्विनीता साधुवाहिनः (*Amara*). Māheśvara, the commentator of *Amarakośa* derives it from आ + √ज्ञा 'to know well' cf. शक्तिभिर्भिन्नहृदयाः स्खलतंश्च पदेपदे । आजानन्ति यतः संशामाजानेयास्ततः स्मृताः ॥ But I think the former derivation is decidedly better.

607. स्यद = speed. Mind is well-known for its speed. Cf. यज्जाग्रतो दूरमुदैति दैवं तदु सुप्तस्य तथैवेति ।

608. The principal sentence is महान्तमश्ववर्यमपश्यत् (p. 88. 1. 10).

609. Read उभय-पार्श्वगत for पार्श्वगत

610. Snake-charmers apply a kind of dust to check the effect of poison of a snake.

611. Lit. 'of the fertile one'.

612. आह्वयमानम् acc. sing. of the Pres. Act. Part from आ+√ह्वे 'to challenge'. In this sense root आ+√ह्वे which is normally *parasmaipada*, is Āt. Cf. स्पर्धायामाङ् Pāṇ. I.3.31.

613. Gandharva is a syn. for अश्व. Cf. वाजिवाहार्वागन्धर्वहय-सैन्यवत्सल्यः (Amara).

614. *Lec. var.* गर्व-गृह-सार्वभौम instead of गर्व-ग्रह-सार्वभौम.

615. The preceding phrase goes with the next three co-ordinate clauses.

616. Read आचक्ष्णम् instead of आचक्ष्णम्.

617. Read वेगविषये मम लक्ष्मिति instead of वेगविषयेममलक्ष्मिति.

618. *Lec. var.* विमत-पार्थित (व) etc. for विमत-पार्थिव- etc.

619. अफल्गुतर very heavy; फल्गु means 'light'. Cf. 'फल्गु तुच्छ-मासारं च' इति यादवः.

620. वल्गु = beautiful.

621. Lit. 'tied with'.

622. Read युगपत्-गृहीत-etc. for युगपत्-गृहीतं.

623. *Lec. var.* फणा-चञ्चल instead of -फणा-अञ्चल-.

624. *Lec. var.* सञ्छात्तैः instead of सञ्छायैः

625. Lit. 'stimulating'; it means 'cleansing', etc.

626. *Lec. var.* विरच्यमान-कल-दिक् instead of विरच्यमान-सकल-दिक्.

627. Read -दीधिति-धोरणी- instead of दीधिति-धोरणो. धोरणी means 'continuity, series'.

628. The black-spots of the moon are supposed to resemble the figure of a deer. The poetess imagines that a deer, afraid of being pushed away by the horses' speed, ran away and sought shelter with the moon. The moon committed a great mistake in admitting the deer to its interior. Hence it wanted to rectify that mistake and sent a pencil of rays to the horse to apologize on his behalf. The mane was this pencil of rays.

629. *Lec. var.* कान्तिशीक- for -कान्दिशीक-.
630. Lit. 'which was displaying the sport of'.
631. Lit. 'the exterior of which was like a stream'.
632. Read निरंक-गगन-प्रेक्षित-खुर-टंक-संखन्यमान-वसुधा-उत्सङ्ग-पुञ्जित—
633. निरंक=निर्गतोऽङ्को यस्मात् : *aṅka* is a syn. for रेखा 'boundary' cf. 'अङ्को रूपकभेदागश्चिह्ने रेखाजिभूषणे' Hence निरंक means 'limitless'.
634. Lit. 'all-in-all'.
635. The compound अनवरत-चञ्चलप्रोथयुगांचलतया goes with each one of the next three expressions.
636. Thus even the wind acknowledged it as its teacher in the matter of speed.
637. प्रकीर्णक—"a tuft of hair used as an ornament for horses" (M. W.). The word कर्णगत in the text is misleading. A प्रकीर्णक is not worn on the ears. It is fixed on the forehead in between two ears.
638. Read -धूलिरङ्ग- instead of -धूलिसङ्ग-
639. धाटी is 'an assault'. समाटीकन (from सम्+आ+टीक्) is the leaping motion of a calf.
640. *Lec. var.* खुरपुट्मूर्त्तिमाजितवता for खुरपुट्मूर्त्तिमजितवता.
641. It ought to be 'the enemy of the lord of our quarter, i. e., Indra's enemy.
642. Lit. 'driven away'.
643. *Lec. var.* द्रुतगतिभावमुद्रा etc. for द्रुतगतिभावोन्मुद्रपांसु etc.
644. कजेश- is 'the lord of lotuses', i. e., Sun.
645. तार्क्ष्य- "It is the name of a mythical being originally described' as a horse with the epithet of *ariṣṭanemi* (RV I. 89. 6; Nigh. I. 14.) and later on taken to be a bird (RV V. 51.) and identified with Garuḍa (*Mbh.* and *HariV*)" M. W.
646. *Lec. var.* परोक्षितपक्षिवेषम् for परोक्षितपक्षिवेषम्.
647. Lit. 'race'.

648. Rājaśekhara, while describing in his *Kāvyamīmāṃsā*, the *durbār* of a poet-king, states : तस्य चोत्तरतः संस्कृताः कवयो निविशेरन् । पूर्वेण प्राकृताः कवयः etc.

649. Lit. 'it had increased the expansion of its bushy tail'.

650. बालः — 'bushy tail,' 'young'
पल्लव = 'expansion', 'sprout'.

651. पल्लययन = 1. saddle, from √पल्यय् 'to saddle ;

2. In this case the word is पल्लयायन (from पल्ली + आयन) meaning 'a wild tribe'. Hence पल्लयायनवर would mean the chief of a wild tribe.

652. धाराल 'accompanied by *dhārā*'. *Dhārā* means : 1. the pace of a horse ; five are enumerated, viz., आस्कन्दित 'full gallop' ; धोरित or धौरकित 'trot' ; रेचित 'contering' ; वलित 'vaulting' and प्लुत 'capering'. 2. a sacred bathing stream.

653. संक्रम- 1. movement ; 2 the passage of the sun through zodiacal signs.

654. Lit. 'it did wonderful trappings'. भाण्ड = 1, trap-pings, 2. vessels. नैगम = merchant. Cf. नैगमः स्यादुपनिषद्विज्ञो नागरेऽपि.

655. The text is hopelessly corrupt here.

656. *Lec. var.* अनुकलाकलितफूत्कृति for अनुकलाकलितफूत्कृति etc.

657. *Lec. var.* जालितम् instead of लालितम्.

658. The fourth foot, as it stands, makes no sense. Hence I suggest the following correction : अवनीशुद्रं तु तं ह्यमन्यत । The metre of the verse is उपजाति.

659. Read न भोगेशमिव. The subject नृपतिः occurs on p. 90. 1. 2.

660. हस्तिनख — 'elephant's nail' — a sort of turret or raised mound of earth or masonry protecting the access to the gate of a city or fort and described as furnished with an inner stair-case with loopholes for discharging arrows, etc. Cf. कूटं पूर्वद्वारि यद्धस्तिनखस्तस्मिन् — (*Amara*).

661. अगाहत 3rd. sing. Imperfect from $\sqrt{gāh}$ 1. A 'to penetrate, enter'.

662. विहारमहो—Lit. 'pleasure-ground'. Here it evidently means a race-course.

663. आलि 'a bridge or mound of earth crossing the ditches or dividing fields' cf. also सेतुरालौ खियां पुमान् (*Amara*).

664. चारी प्रचारी—their exact meanings are not known. But since they occur along with चमर, they, too, might be supposed to be the names of certain animals whose bushy tails are used as chowries like that of चामर. In M.W. चरी is assigned the sense of 'an animal'. धाराट = (धारास्वटति) 'that which moves in धारा or paces' is a syn. for अश्व.

665. These paces are not recorded in M. W.

666. Read मुखेजयतुरङ्गवरान् instead of मुखे जयतुरङ्गवरान्.

667. *Lec. var.* विभरति स्म instead of विहरति स्म.

668. *Lec. var.* करेचित for रेचित.

669. *Lec. var.* कन्तु(न्दु)कमिव instead of कन्दुकमिव.

670. All these kings were renowned horse-men.

671. The principal sentence is तुरङ्गमेण नलनकुलरेवतचातुरीमधिकृत्य. चारीप्रचारीः सुचिरमचीकरत् (p. 92.1.5-6). The preceding inst. sing. qualify तुरङ्गमेण. चारीप्रचारी May be freely translated as 'paces and feats'. Otherwise the exact sense is not clear.

672. The text is corrupt here. I propose to read it as follows : समक्षमुत्तिष्ठ्य कुन्तमन्तरा सलीलमहाय गृह्यता स्वकरसत्वरविमुक्तपत्रि-
वनिपतनपुरस्तादेव सरधाधिष्ठितसममुखदष्टभूतलेन रयोत्तन्नवर्तन वर्तनक्रमानिर्धारित-
परापतनाभिपतनभूमिमुखगतिनिरर्गलचमत्कारेण निष्कलङ्कनिजाङ्गदूषणराक्षयेव चटुलतर-
निजङ्घ्रिमवर्धूलि संगमनमपि परिहरता नियतानुगच्छदात्मच्छायातुरङ्गलिलङ्घयिषरोषादिव
साद्योपमभितोवल्गता सरधाधिष्ठित 'the abode of a bee', i.e., a hive.

673. Read छत्रच्छायातले शञ्चू in the first foot.

674. One who can move the entire world requires no extra-ordinary skill to move a horse.

675. नीराजन—lustration, *i.e.*, waving ornaments, etc. over the king's head and then bestowing them upon Brāhmaṇas. Cf. Panj. *vārṇā*.

676. The kings circumambulated Acyuta during their horse-manoeuvres and thus automatically performed his *nīrājana*.

677. Read पुरीम् अभि प्रहृष्टचेताः instead of पुरीम् अभिप्रहृष्टचेताः.

678. *Lec. var.* असुङ्गुररसोत्तरम्मित, etc. instead of अभङ्गुररसोत्तरङ्गितान्तरङ्गः.

679. *Lec. var.* -दिगङ्गणः instead of -दिगङ्गणः.

680. मागध—a bard. According to *Manu*, X.11, he is the son of a Kṣatriya mother and a Vaiśya father, and is the professional bard of a king. It is also 'approbrious name of a tribe still numerous in Gujarat and called the *Bhāṭs*'—*Wilson*.

681. There is something missing in between असंख्यात and नीराजित. I propose to supply नृप and read असंख्यातनृपनीराजित.

682. उपश्लोक (from √उपश्लोक् 'to praise in verses') means verses of praise. The root उपश्लोक् formed according to सत्यापपाशरूपवीणातूलश्लोकसेनालोमत्वचवर्मवर्णचूर्णचुरादिभ्यो णिच् Pāṇ. III.1. 25.

683. Read आरोदुमच्युतमहेन्द्र हयं गजं च.

684. Read धीरो भवानिव न कश्चिदिति क्व चित्रम् ।

685. *Lec. var.* भूम्त्वाद् etc. for भूपत्वादमुम् etc.

686. *Lec. var.* तु रम्भां समं for तु रम्भासमं.

687. *Lec. var.* किन्तु for किञ्च.

688. The places haunted by his enemies are more spacious than those resorted to by Acyuta. Hence, if regard be paid to the space occupied by each of them, while comparing Acyuta and his enemies, we shall have to admit that Acyuta's pan is lighter. The irony in these lines is poignant.

689. *Lec. var.* सुरमणिशून्योदरो for सुरमणिशून्योदरो.

690. During the dark-half of the month, the moon is supposed to nourish the god, etc. Cf.

कलाः षोडश सोमस्य शुक्ले वर्धयते रविः ।
अमृतेमामृते कृष्णे पीयते दैवतैः क्रमात् ॥

(Devī Pu.)

691. Read की न तु for को ननु.

692. Such like descriptions of marriage-scenes form our poetess's forte.

693. यशस् and सत्त्वगुण are supposed by the poets to be white, तेजस् and रजोगुण red, and दुर्यशस् and तमोगुण black. Hence यशस् here stands for सत्त्वगुण, तेजस् for रजोगुण and दुर्यशस् for तमोगुण. The three qualities (सत्त्व etc.) are necessary for creation, etc. But henceforth there shall be no need for them to exist by themselves, for they shall always be present in the form of his fame, his majesty and the infamy of his foes.

694. Read मन्दममन्दानन्दनिर्भरितम् for मन्दम्भ (मम)न्दानन्द etc.

695. The principal sentence is. महीन्द्रम्.....आकारयितुमिव आगमत्.....नवीनमातरिश्वा (p. 97, l. 2) ।

696. Lit. 'which had seen the other end of the wide diffusion of odours'.

697. तदन्तरा-Lit. 'in the midst of that' i. e., before reaching the city ; on the way to the city.

698. Not only the present season but also all the previous seasons were present in the garden, i. e., it contained all the flowers, etc. that bloom in various seasons.

699. Read मूर्ध्ना किमश्वाधि सुवासभाजा in the fourth foot.

700. Lit. 'the future results of which were to be desirable'.

701. The throbbing of right limbs in the case of men is regarded as auspicious.

702. *Lec. var.* क्षितिरम- कुलोत्तंसः for क्षितिरमणकुलोत्तंसः .
703. The principal sentence is क्षितिरमणकुलोत्तंसः (p. 98.1.1) प्राविशत्... उपकार्याम् (. 98. 1.8).
704. Read अजस्र-विरवस्यमानं etc. instead of अजस्रवारिवस्यमान.
705. There should be a coma after विरचिताजनेन and not a full-stop.
706. *Lec. var.* पिक्वस्वर-कोरक-शृङ्गारक for विकस्वर-कोरक-भृङ्गारक etc.
707. *Lec. var.* रेणु-विसर-वितायमान etc. for रेणु-विसर-वितायमान-वितान etc.
708. *Lec. var.* चामर-स्तोकाम (?) etc. for चामर-स्तोम-सामीचीन्यम् .
709. The people of Vijayanagara of the 16th century A. D. had an extra-ordinary love for scents. Barhosa writes: "the substance with which they are always anointed are these : white sandees-wood, aloes, camphor, musk, and saffron all ground fine and kneaded with rose-water"—i. 205.
710. Read विलासकासारसुनासीरपात्रविद्योतत—etc. instead of सविलासकासारम् आसारमणिपात्रशृङ्गारिटम् the compound does not end here. Hence we should read : सामन्तशृङ्गारित-शृङ्गारराजोपकार्या भवनाङ्गरामिव etc.
711. रिङ्गोलिका—this word is not recorded in M.W. But the context shows that it means something like 'a heap' and has been translated accordingly.
712. Lit. 'embellished with songs'.
713. Read कोमलतरकुडुमुख etc. for कोलतरकुडुमुख etc.
714. हल्लीशक is "one of the eighteen *uparūpakas* or minor dramatic entertainments described as a piece in one act, consisting chiefly of singing and dancing by one male and 7, 8, or 10 female performers ; perhaps a kind of ballet"—M.W.
715. *Lec. var.* उपकार्याम् for उपकार्याम्
716. Read स्यन्दमानमकरन्दजलौघाः ।
717. Read स्पन्दमानपवमानकुमार- ।
718. Read मण्डपा इव महीपतिचेतः ।

719. *Lec. var.* परिचरविकच- for परिसरविकच-.
720. Read किङ्किणीमुखरितः for किङ्किणीमुखरितं.
721. *Lec. var.* वलगन्तस्पृहणीय etc. for वलगन्तस्पृहणीयशैशवदशा.
722. The text is broken here.
723. On the occasion of the birth of a son the king bestows new honours on his subjects and releases prisoners.
724. Lit. 'excited by melodiousness'.
725. Read पल्लवरसास्वादनविकस्वरः मदभराकुलानां etc.
726. वल्लरी is assigned two senses, viz., 1. that of 'a creeper', 2. that of 'a branching root stalk'. The latter sense suits the context better because a mango-tree cannot be called a creeper.
727. *Lec. var.* वद्धन-चञ्चु for वद्धन-चुञ्चु.
728. Lit. 'robbing'.
729. वन्दनमालिका a festoon of leaves suspended across gateways in honour of the arrival of any distinguished personage, on the occasion of a festival.
730. Read तमालतरुकोमलदलमालिकाभिः ।
731. *Lec. var.* शिरीषकेसरपिच्छकेषाः (?) for शिरीषकेसरपिच्छिकया ।
732. Read कमलिकाकलितां कल्हारपराग, etc.
733. Read कञ्जवनरेणुपुञ्जेन । There should be a full-stop after it.
734. Read 'अधिवासय वासरिके ।.....केसरकुसुमरसान् ।'
735. Read वल्लकीसंज्ञापिनि for वल्लकीसंज्ञापिनि (?)
736. Read समालापम् for समालापं, etc.
737. Read परिहर भसलजालकोलाहलम् ।
738. Read चित्राणि वितनु शतपत्राभिनववन्धनानि, etc.
739. Lit. 'conforming to excitement'.
740. गोपुर—the ornamental gateway of a temple.
741. *Lec. var.* सरभसमिव कृष्णः, etc. for सरभसमिव कृष्टः, etc.

742. Lit. 'brought within the range of his eyes'.

743. Lit. 'like another one'.

744. *Lec. var.* अपत (?) दिततरुणिमचर्याम् for असीमोदिततरुणिमचर्याम् ।

745. The word अग्रतो has no propriety here. When the friends were surrounding her, how could they be said to be in front of her ?

746. *Lec. var.* निष्पन्दमान, etc. for निष्पन्दमानाखिलाङ्ग, etc.

747. Read स्वयमुत्तीर्णामिव निलिप्तवर नितम्बिनीम्.

748. अपर्णा is one of the epithets of Pārvatī, so called because she gave up eating even the leaves while practicing austerities to obtain Śiva for her husband.

Cf. स्वयंविशीर्णद्रुमपर्यावृत्तिता परा हि काष्ठा तपसस्तया पुनः ।
तदत्यपाकीर्णमतः प्रियंवदां वदन्त्यपर्णेति च तां पुराविदः ॥

—(*Kumārasambhava*, V. 28.)

749. Gamblers are the most quarrelsome of men. But even they stop their wranglings when the lightning flashes, and become calm for a moment. The princess, too, was producing a similar effect in the hall of worship. None was stirring in it owing to her presence there.

750. The idea is that her beauty was simply enticing, because she was fashioned with erotic sentiment.

751. Lit. 'moving, having assembled in one place'. But we cannot use 'moving' in the present context, for we know that she was not moving but was absorbed in meditation.

752. Lit. 'a person of the Kṣatriya caste'.

753. The figure here is पर्याय 'special mention' based on अतिशयोक्ति. The germ of this description may be found in the following verse of Kālidāsa :

स्थिताः क्षणं पक्ष्मसु ताडिताधराः पयोधरोत्सेधनिपातचूर्णिताः ।
बलीषु तस्याः स्वलिताः प्रपेदिरे चिरेण नाभिं प्रथमोदबिन्दवः ॥

—(*Kumārasambhava*, V. 24.)

754. Lit. 'whose interior shone with lotuses'.

755. Read पुनः instead of पुरः . The princess's body was before his gaze, because it was fixed upon it, hence पुरः would be redundant. But पुनः would lend charm to the description.

756. Read तदात्वे तमेनम् instead of तदा त्वेतमेनम् ।

757. The principal sentence is तमेनम्—(1. 3.)...अवनीकान्त-मवलोक्य (1. 5.)...किमत्यालपन्तीनां परिचारकसीमन्तिनीनाम् (1. 7.)...आलापकोलाहलैरप्यविधितक्रमा...हरिणलोचना तमभिबीक्ष्य...सविधमणिरतम्भमवलम्बितवती (1. 9-10) ।

758. Read अविर्भवदनल्पदाक्षिण्यं मूर्धनि दशों, etc.

759. Lit. 'keeping the eye on the forehead'.

760. Read अनुग्रहमिव विग्रहवन्तम् ।

761. Lit. 'placing one's mouth by the side of the others'.

762. Read आलापकोलाहलैरप्यविधितनियमक्रमा ।

763. Lit. 'as a result of her flurry that had increased at that very moment'.

764. The compound starts with तरलतरान्तरङ्ग, etc. and ends with किञ्जल्ककञ्चुकिता. The next word प्रबलतर goes with the next compound. The expression स्तम्भान्तरितैव goes with the next big paragraph and hence shall be translated at its proper place.

765. Read निशितशरव्रात instead of निशी(थि)त, etc.

766. Read विस्मयरसोमिकिर्मोरित instead of विस्मयरसोमि-किम्मीरित (?).

767. Read -रसोदारधाराल- instead of -रसोदरधाराल- ।

768. The idea is this : Her heart was brimming with the water of love. The infuriated elephant in the form of Cupid plunged into it. The water overflowed its banks and appeared as sweat on her body.

769. I take the last three lines on the page first.

770. Read कैरवमयमिव instead of कौ(कै)रवमयमिव ।

771. लतान्तशर-पुष्पशर i. e., Cupid. A flower is called लतान्त because it grows at the end of a creeper.

772. Lit. 'hard to tame', 'determined'.

773. रोहित is a red species of deer. Cf. रोहितो रक्तवर्णः मृगः
—(Commentator on *Amara*)

774. Lit. 'fit to be fondled'.

775. *Lec. var.* सारस्यजिज्ञासो (?) प्रहीयमाण for सारस्यजिज्ञासा-
प्रहीयमाण ।

776. Their white part corresponded to the water of the Yamunā, the colour of which is white, and their black part corresponded to the water of the Ganges, which is bluish in hue.

777. Lit. 'in the form of his profundity'.

778. Read...बाहुलताविमोहावनैः inst. of बाहातलाविमोहावहैः ।

779. Read अतिमन्थरैः for अतिमन्थ(न्थ)रैः.

780. Lit. 'excess of intensified love'.

781. Read संमुखीनतया बलमानैः for संमुखीनतयावलमानैः.

782. Here the glances stand for the eye.

783. Read आलिङ्गद्विरिव for आलिङ्गादिव ।

784. Read अभिव्यञ्ज्यमानानुरागरससान्द्रैः for अभिव्यञ्ज्यमान, etc.

785 Both the white and the black of the eye were displayed in them.

786. I take this compound to be a कर्मधारय with व्यत्यस्त and चित्र as its two members ; otherwise, it does not make any sense to say : 'as if their pictures had been exchanged'.

787. After 'the knowledge of all the external things', read : as if, they had forgotten winking. (विस्मृतनिवेषौ).

788. Read -चित्रवीक्षाविलम्बिनाभ्येत्य, etc.

789. Read नवविलासरसोत्तरङ्गैः ।

790. Lit. 'which was of that sort'.

791. A biographer of Mustafa Kamal writes : "The general sustained only one defeat which every great general should be proud of." This is in connection with his love-affair and the same might be said of Acyuta.

792. Read ग्रहित्य for ग्रही(हि)त्य ।
793. Read प्राग्द्वार for प्राग्भार ।
794. Read कन्दर्पकोऽपि for मायालकोऽपि ।
795. Sanskrit writers are very fond of describing their heroines as excelling Lakṣmī in point of beauty. Cf. प्रत्यादेशो रूपगवितायाः श्रियः (Vik. I).
796. उदीतम् = उदितम् cf. *Naiṣadha*, I. 83 ; VI. 52, 74. Our poetess is fond of using obscure form of words.
797. Read कवरिनिकुरम्बादवमतिः inst. of कवरिनिकुरम्बादवमतिः ।
798. Read कुचद्वन्द्वान्निन्दा instead of कुचद्वन्द्वानिन्दा ।
799. Read पयसिरुहकिसलयोरुपमानमसमानम् for पयसिरुहकिसलयोरुपमानसमानम् ।
800. There seems to be a play upon the word सरस 'juicy; having water in it'. The tract of land, which is सरस, i.e., has a current of water flowing through it, is best suited to form a penance grove.
801. शम्बरारि Lit. 'enemy of Śambara' is an epithet of Cupid.
802. शाम्बरी is magic or jugglery as practiced by the demon Śambara ; hence magic in general. संप्रदाय—'established doctrines transmitted from one teacher to another, traditional belief or usage'—M. W. Thus lit. the expression means ; she was fashioned with formulae of Cupid's magic.
803. Read जङ्घोपमानकुतुकी नवशालिगुच्छः in the second foot.
804. Read लीनापि नो जातु for लीलापि नो जातु etc.
805. The idea is that she beat all the recognized standards of comparison for the beauty of a woman's limbs and now, herself was the standard of comparison for those standards of comparison. She was, so to speak,
 आभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः ।
 उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः ॥
 (—(Vikramorvaśīya, II. 3.)

806. Read किमिति न शून्यता मध्यभुवि विद्योतताम् ।

827. It is but natural. A small state, stretching between two bigger and more powerful states that are following a policy of territorial aggrandizement, must perish one day or the other.

808. Read सामानाधिकरण्यजन्यं for सामान्या(ना)धिकरण्य जन्यं ।

809. Read तारुण्यारम्भेन for तारुण्यरम्भेन ।

810. Lit. 'on account of supporting both of them'.

811. The line of hair above the navel is considered to be a mark of beauty and is often described by Sanskrit poets. Cf.

- (i) तस्याः प्रविष्टा नतनाभिरन्ध्रं रराज तन्वी नवलोमराजिः ।
नीवीमतिक्रम्य सितेतरस्य तन्मेखलामध्यमणेरिवार्चिः ॥
—(Kumārasambhava, I. 38.)

- (ii) रोमावली विलासिन्याः प्रविष्टा नाभिमण्डलम् ।
क्रियद्गाम्भीर्यमत्रेति तात्पर्यमिव विभ्रती ॥
—(Vik. ch., VIII. 28.)

- (iii) त्रिभुवनविजयप्रशस्तिवर्णावलीमिव त्रिखितां मन्मथेन
रोमराजिमञ्जरीं विभ्राणाम् ।
—(Kādambarī, p. 284.)

and instances of such descriptions may be multiplied. But we find practically the same idea repeated in these over and again. And it is a matter of pride that our poetess has produced quite an original simile on such a hackneyed theme. It appears that whenever cases of encroachment upon one another's land were heard in the court, she was present there, and with the help of her poetic genius produced a striking simile out of the dry bones of legal decisions.

812. Read वरं तवाधो वसतिर्ममेति for वरं तवाधो(?) वसतिर्ममेति ।

813. Read भुवं स्पृशन्तम् for भुवि स्पृशन्तम्.

814. A characteristic feature of the gods is that they do not touch the ground. But the full moon, restoring to the state of being her face, was able to walk on the ground. And

hence the half-moon followed in the foot-steps of his elder. The idea is that her face was as bright as the full-moon and her forehead as the half-moon. These are stock standards of comparison.

815. Cf. मद्वाजनो येन गतः सपत्न्यः ।

816. Princess's hair were decorated with lotuses, and hence these lotuses were on a higher level than the feet-lotus. Her feet, naturally, felt indignant. The hair saw this and in order to appease the angry feet hung down as low as the latter, thereby bringing the lotuses, strewn in them, to the level of the feet-lotus.

In simple words, the whole imagery means that her hairs were very long, so much so that they reached her feet.

817. Read अविरहितविरहमद्दोष्मा महिपतिः for अविरहितविरहमद्दोष्मामह- (?)पति.

818. Lit. 'Have you thought of that or not' ?

819. Cf. उंची जात पपीहरा पीये न नीचा नीर— (Kabīr).

820. Here the king. i. e., the father of the princess, and all his epithets are put in the genitive case, whereas, as a rule, the instrumental case is used in such constructions. The name of the father is not given here. But from the *Acyutarāyābhya-dayam*, we learn that she was the daughter of a chief called Salaka or Salaga. Cf. महत्तरे मानवलोकाशितुर्मनोऽनुकूला महिषीपदे पदा ।

कृताभिषेका सलगच्छितीशितुर्वरात्मजासीद्वरदाम्बिका वधूः ॥

— III. 48.

821. The omission of the king's name, the specific mention of the name of her brothers, and the fact that these brothers alone are approached to bestow her hand on Acyuta indicate that Varadāmbikā's father was dead at the time of her marriage.

822. Read हैमवतीव for हेमवतीव Cf. Kumāra. I. 22.

823. The brothers were respectively called Peda (elder) Tirumala and Cina (younger) Tirumala. Cf. STDV p. 75fn.

824. वर्णनीय-विचित्रतर-पवित्र-चरित्रा वरप्रसाधन etc, for वर्णनीयविचित्र-तर-पवित्रित-प्रेरिद्रावर(?)प्रसाधन, etc.

825. Read परतन्त्रनिखिलेन्द्रिया for (खरऽवर-)अवरतन्त्र, etc.

826. There should be no hyphen after धरणीन्द्रचन्द्र. It is voc. sing.

827. Lit. 'matron'.

828. The part अ-वर in निशावरमुखी may be equated to खर्व to correspond to खर्व, one of the nine treasures.

829. महापद्म here stands for both पद्म and महापद्म. Otherwise we won't have the number nine in the case of the princess.

830. Read दीर्घाक्षीगणनीय, etc. for दीर्घाक्षी गणनीय, etc.

831. नवनिधि are the nine divine treasures belonging to Kubera. They are *padma*, *mahāpadma*, *śaṁkha*, *makara*, *kacchapa*, *mukunda*, *kunda*, *nīla* and *kharva*. Cf.

महापद्मश्च पद्मश्च शङ्खो मकरकच्छपौ ।

मुकुन्दः कुन्द नीलाश्च खर्वश्च निधयो नव ॥ (*Amara*)

832. औडव—a particular mode in music which consists of the following five *rāginīs* : निषाद, गान्धार, षड्ज, मध्यम and धैवत.

833. षाडव, too, is a similar kind of musical mode.

834. स्वर, ग्राम, etc. have already been explained.

835. Read कदाचन नवनवरसौत्सुक्येन ।

836. Read नीतिसरणि-निर्णीति-तत्पर-मन्त्रिवर for नीतिसरणि-निर्णीति-परतन्त्र (?) मन्त्रिवर.

837. Love is a hard task-master. He won't allow his servants to attend to things other than his own, so long as they are in his service.

838. Lit. 'nor bent her lute'.

839. Read अनालापयन्ती साराङ्गान् for अनालापयन्ति सारङ्गान्.

840. Read असंयोजयन्ती for असं (म) योजयन्ती.

841. राजकीरः—is an excellent species of parrot.

842. Read विसर्जितमञ्जना for विसर्जितमञ्जनम्.

343. Read सैरन्ध्रिकानुरोधाविरतविक्षयकैश्यसमीकरणविचारा. सैरन्ध्रः— according to Kātyāyana she is versed in the 64 fine arts, is a woman of virtue and is employed for making toilet. Cf.

चतुःषष्टिकलाभिज्ञा शीलरूपादिसेविनी ।

प्रसाधनोपचारज्ञा सैरन्ध्री परिकीर्तितेति ॥

844. Read निक्षिप्त निजेक्षणं for निक्षिप्त.....(निजे)क्षणं.

845. *i. e.*, अच्युतमसि etc., etc.; Dāmodara is one of the names of Viṣṇu who is also called Acyuta. Eager to hear the word Acyuta (which was also the name of the prince charming of her heart), she caused the Dāmodara hymn to be sung before her. The mention of the name of the beloved serves to mitigate the pangs of love. Cf. *Vik.*, III. 10.

846. All the seven cases in which Sanskrit stems are declined have been used for the king. So that to her, there was nothing outside the king.

847. Read प्रतिष्ठितप्रणया for प्रतिष्ठित-प्र(प्रा)णया.

848. Read सहजावयवसौकुमार्यनिर्जितनिजायुधतया.

849. Read किमर्थमागां गृहमाम्बिकायाः in the first foot.

850. Read कूलंकपगुणगयानुरूपरूपलीलः ।

851. एषु स्थास्तुषु refers to the life-breaths.

852. Read धैर्यपादपमहोमूलात्सुसुम्नूलय—in the first foot.
Lit. 'uproots from the very roots.'

853. Read व्युत्कण्ठा हृदयं for व्युत्कण्ठाहृदयं.

854. Read गतास्तस्यान्तिकं for गतास्तस्यान्ति.

855. Lit. 'before those like me.' Read पुरः श्रुतिकटु for पुरश्रुतिकटु.

856. Read शत्रवः for शात्रवः ।

857. Read सन्दीपिताङ्गैः for सन्दीपिताङ्ग.

858. Read वारयितुमहं न पारयामि for वारयितुमहं च (?) न पारयामि.

859. Read विचारणीयमिति for निवारणीयमिति.

860. Read -नरसिंह- for नारसिंह.

861. Read कुतुकादपश्यन् for कुतुकादपश्यत् (न्).

862. This sentence is very cumbersome and hence I propose to translate it piecemeal.

863. Read विविधालङ्कारशृङ्गारितः for विविधालङ्कारितशृङ्गारितः.

864. Read गुणालङ्कारणोऽपि for गुणालङ्कारणेऽपि.

865. Read भद्रासनमध्यमासीनः for भद्रासनमध्यमध्यासीनः.

866. Read -सुस्थित-मणिमय- for सुस्थितम्, मणिमयं.

867. गवाक्षान्तरगतकामिनीकटाक्षवीक्षामध्यात् (1. 7-8) should be construed thus.

868. Lit. 'than which nothing was more beautiful.'

869. Read मत्तकाशिनीजनसमुत्तेजिताम् ।

870. Read अम्भोजलोचनाचरणमयूखरेखातरङ्गयमाणमौक्तिकरङ्गवल्लीकाम् . The word रङ्गवल्ली has already occurred twice. There it was translated by 'festal alter'. But this sense does not suit the present context. Hence it is left untranslated here.

871. Read वलमिखचित for वलभिः? (भि)खचित.

872. Lit. 'fit to be considered.'

873. This description of king's marriage procession has obviously been modelled after Kālidāsa's description of Aja's entry in the *Raghuvamśa*. The relevant stanzas of the *Raghuvamśa* are as follows :—

ततस्तदालोकनतत्पराणां सौधेषु चामीकरजालवत्सु ।
 बभूववरित्थं पुरसुन्दरीणां त्यक्तान्यकार्याणि विचेष्टितानि ॥
 आलोकमार्गं सहसा व्रजन्त्या कयाचिदुद्वेष्टनवान्त्यमाल्यः ।
 बद्धुं न संभावित एव तावत् करेण रुद्धोऽपि च केशपाशः ॥
 प्रसाधिकालम्बितमग्रपादमाक्षिप्य काचिद्द्वरागमेव ।
 उत्सृष्टलीलागतिरागवाक्षादलक्तकाङ्क्षा पदवी ततान ॥
 विलोचनं दक्षिणमङ्गनेन संभाव्य तद्वञ्चितवामनेत्रा ।
 तथैव वातायनसन्निकर्षं ययौ शलाकामपरा वहन्ती ॥
 जालान्तरप्रेषितदृष्टिरन्या प्रस्थानभिन्नां न बबन्ध नीवीम् ।
 नाभिप्रविष्टाभरणप्रभेण हस्तेन तस्थाववलम्ब्य वासः ॥
 अर्धाचिता सत्वरमुत्थितायाः पदे पदे दुर्निमित्ते गलन्ती ।
 कस्याश्चिदासीद्दशना तदानीमगुष्टमूलार्पितसूत्ररोषा ॥

तासां मुखैरासवगन्धगर्भैः व्याप्तान्तराः सान्द्रकुतूहलानाम् ।
 विलोलनेत्रभ्रमरैर्गवाक्षाः सहस्रपत्राभरणा इवासन् ॥
 ता राघवं दृष्टिभिरापिबन्त्यो नार्यो न जग्मुर्विषयान्तराणि ।
 तथा हि शेषेन्द्रियवृत्तिरासां सर्वात्मना चक्षुरिव प्रविष्टा ॥

The comparison of the two descriptions reveal that Tirumalāmbā's description is a crude précis of that of Kālidāsa.

874. The text is corrupt here.

875. It is really surprising to find that the poetess has disposed off the description of Acyuta's marriage with Varadāmbikā so very summarily. It is this marriage which is responsible for giving the romance its title *Varadāmbikāparinayam*, and as such, ought to have been described in detail.

876. Read पदमप्यमुष्यै for पदमप्यमुष्या (?)

877. Read कौतुकश्रीः for कौतुकश्रीम् ।

878. Lit. 'sometimes'.

879. Read उत्सवदिवसः पुष्पितलतिकावनितानाम् ।

880. The summer season abounds in dust-storms and the spring produces large quantities of floral dust or pollen. Thus, dust is a common factor between the two, and hence they are similar in one respect. But they differ in another. Spring lacks the characteristic heat of summer. Hence spring is called pseudo-summer अलीकनिदाघः.

881. There should be no coma after प्रसूतिमासः

882. Read कुह्नो धनागमः for कुहना(?) धनागमः ।

883. There should be a full-stop after पाण्डमानम् in 1. 1 at page 125.

884. Read किसलय-गृह्यालु-कोकिल-कालिमा etc. for किसलय-गृह्यालु-कोकिल- ।

885. Read चैत्रसमयलेखकेन for चैत्रसमयलेखनेन ।

886. There should be a full-stop after पञ्चशरनिगमपठनपरिपाटीम् (1. 4.)

887. Read सन्ततमलयतरान्तरचन्दनामोदमेदस्विनि समीरतरुणे ।
 888. Read मञ्जुमञ्जरीकुचसङ्गमधुकरमालिकोत्तरासङ्गम् ।
 889. Read अवलम्बितकम्पसबाधम्, माधवीलताबालिकया ।
 890. Read विकीर्णपरिशीर्णचूर्णामुष्टयः. Lit. 'the hand-fulls of powder.....in the form of pollen.....shone.'
 891. Read पान्थाङ्गनाधनपयोधरशैलश्रङ्गे in the third foot.
 892. Read रसिकोऽविशन्मधुकरो for रसिको विशन्त(न्)मधुकरो ।
 893. Read नित्यं पालयता द्विपत्रितमहो ।

The poetess here displays her intimate knowledge of gardening.

894. Read मधुव्रतव्राताः for मधुव्रतव्रातः (ताः) ।
 895. Read अभङ्गुरमधुरम्भङ्गारस्ववादजातपाखाः for आभङ्गुरमधुर etc.
 856. Read प्रेषणकलितयातायाताः दूता for प्रेषणकलित-यात...वाता दूता ।
 897. Read केलिसरसां for केलिसरसा ।

898. The breeze was fatigued on account of coming from so distant a place as the Malaya mountain.

899. Read निभृतमधुकरकनीचिकारोपितमधुरसबाष्पधाराधीरतया for निभृतमधुकरकनीचिकारीपी(?)मधुरस, etc.

900. The grief is not being struck with their feet by young ladies in any other season except the spring. Now they shall have their desires gratified.

901. Read रक्ताशोकाः पथिकलोकानाकुलयन् ।

The blossoming of *asoka* trees and similar other things उद्दीपनविभावसः. They excite a longing in the hearts of travellers for their wives whom they have left behind at home.

902. Read उद्यापयितुम् उद्यते मधुसमयसार्वभौमे मलयगिरि, etc.

903. Before the advent of the spring, the cuckoo is said to spend its days with great difficulty.

Cf. तावत्कोकिल विरसान्यापय दिवसान्वनान्तरे निवसन् ।

यावन्मिलदलितमालः कोऽपि रसालः समुल्लसति ॥ —(Bham.V)

Here the bird is described as practising penance for gaining back the spring season, not only for herself but also

for the entire humanity. That is why a love for universal friendship is springing in it.

904. Read इवालक्ष्यन्त केसरकुसुमकेसराः for इवालक्ष्यन्त...सरकुसुमकेसराः ।

905. Gold-calcx is a great tonic. It rebuilds a decayed health and imparts new life and vigour to the patient. The poetess imagines that the autumn had left the *campaka* blossoms poor in health. They took gold-calcx in the form of the yellow pollen and were rejuvenated.

906. चटुलचरण—'nimble footed.' The exact sense of the word is not clear. It might mean a goose or a deer. I prefer to have 'goose', as it suits the present context better.

907. *i. e.*, were lazy. Cf. तुन्दशीकयोः परिमृजापनुदो *Pāṇ.*, III. 2.5. After having enjoyed a sumptuous feast one feels lazy.

908. Cf. तपस्विनः स्थाणुवनौकसस्तामाकालिकीं विक्ष्य मधुप्रवृत्तिम् ।

प्रयत्नसस्तम्भितविक्रियाणां कथंचिदीशा मनसां बभूव ॥

(*Kumārasambhava*, III. 34.)

909. Read परिचिततिरस्करिणी-विद्या-विहारेषु for परिचिततिरस्कारणी etc.

910. Read कुन्तलेन for कुरलेन.

911. Lit. 'owing to the speed of her arrival.'

912. Read परिमललहरीसमुल्लसितेन निःश्वासितेन मन्दगन्धवहकन्दलनम् ।

913. The *jāti* creeper does not blossom during the spring season. Cf. नस्याज्जाती वसन्ते *SD* VII. And the waist of lovely ladies is often described as non-existent, hence the garden-keeperess is said to indicate the absence of the जाति flower in the garden.

914. Owing to the weight of her breasts and hips.

915. Read संव्यानकर्षसङ्घर्षशीर्षेण for संव्यानवर्ष etc.

916. Thus the garden-keeperess herself was a moving garden.

917. Read समर्पित-विविध-कुसुम-परिधियोपायना.

918. Lit. 'having descended.'

919. Read वरवर्णिनी-सञ्चय-पर्याय-पक्व-शरो निखिल-लोचन, etc.

920. Read समुन्नमितमधुकरमालिका, etc.
921. Read निशिमेपस्थलनीरजेक्षणः for निशिमेप etc.
922. This practice of taking omens from birds still exists in India. The cowing of the crow on the house-top is supposed to presage the arrival of a guest in the house.
923. Read धत्तेऽञलि for धत्तेऽञलि.
924. Read स्पन्दा for स्यन्दा in the second foot.
925. Read भुजापरिस्पन्दमिवोदहन्ती in the fourth foot.
926. Read त्वदागमानन्दविशेषशंसि in the third foot.
927. Lit. 'whose heart had been satisfied.'
928. Read अनुपदमेवागत इति रागतो for अनुपदमेवागते...etc.
929. Read परिचारिकासमर्पितकरावलम्बनः for परिचारिका-समर्पित-कराण्ड-
(कण्ठा)-वलम्बनो.

Lit. 'to whom the support of hand was lent by the female attendants.

930. Read मृगमदालेपपरिमलाकारितमधुकराभिः.
931. कुङ्कुमपत्रवल्ली — 'a decoration consisting in lines drawn on the face or the body with saffron'. The idea is that their faces were as beautiful as clusters of *campaka*-buds. This and the other expressions here indicate that the female attendants were responsible for all that was remarkable and lovely in the garden.
932. Read केलिकमलकुहरवपाभिः for केलिकमल-कुहर-मपा(?) भि.
933. मोहनशक्ति — 'the power of infatuation' is the name of one of the nine powers of Viṣṇu. It was with this शक्ति that he infatuated the demons at the time of the churning of the ocean of milk and regained from them nectar.
934. That is to say, their voice was more melodious than the notes of canary birds.
935. Read विहितसारस्योल्लास्यभवनमिव for विहितसारस्योल्लासभवनमिव. If we retain the word सारस्य the expression would mean 'the dancing hall, that was strongly built,'—a sense which is not poetic enough to be considered here.

936. Read सञ्चर ऽङ्गणमिव for सञ्चरणाङ्ग(ङ्ग).
 937. Lit. 'the house where they repeated their lessons.'
 938. Read तरुणतरुलताप्रतानाभिरामम्, for तरुण तरुलता...etc.
 939. Read दीव्यत्पयोधरवरं for पीपयोधरहं.
 940. Read मातन्वते तरलहार etc. for मातन्वतो-तरल etc.
 941. Read अभिनवकुसुमापचयपराणां युवतीनाम्.
 942. I would propose to reconstruct the verse as follows :—

पश्यालि बालप्रसवं स्वकीयं
 विच्छेदुक्तमां भवतीमवेक्ष्य ।
 इयं लता पल्लवतल्लजानां
 धुतेन सद्यः प्रतिपेक्षतीव ॥

The metre is उपजाति being a mixture of इन्द्रवज्रा and उपेन्द्रवज्रा.

943. Read अस्मासु सर्वायुधहारिणीषु in the second foot.
 944. Read विशालक्षि for विशालक्षि.
 945. Lit. 'when punnāga saw her.'
 946. Read अपाङ्गविन्यासेः for अपाङ्गविन्यासे.
 947. Read इतोऽपि परिजृम्भतां for इतोऽपि परिजृम्भितां.
 948. Lit. 'made such as nothing was left behind.'
 949. Read पदमकमलं यदि मदिराक्षि ! न सहसे कुचाचलीक्षेपणम्.
 950. Read कलकण्ठि for कण्ठि. She is compared here to the cuckoo, which, too, is called कलकण्ठि 'having a pleasant voice.'
 951. Read मृगमदतिलकमस्तीति ।"
 952. Read मकरन्दनिष्पन्दैः for मकरन्दनिष्पन्दैः.
 953. Read प्रियतमालि ! तमालपल्लवमपि न किमु प्रधार्थते हृदयाय.
 954. किमु कुशलं ते कपोल etc. The root प्र+√धृ governs the locative or dative of the person or thing upon which attention or mind is fixed.
 955. Read क्षणान्तरायकरणाय for मन्त्रांतराय(?)करणाय.
 956. Read नवप्रवालो for नवप्रवाला.
 957. Read प्रपद्य लज्जामथ पाण्डुरोऽभूत् ।

958. Read काचन कुचजघनभरस्तम्भितारम्भसरम्भापि निजमनसा कृतसुमनो-
रक्षेणापुरस्सरत्करापि कुसुमचाप etc.

959. Read स्तरः प्रसूनान्यवितीर्य पूर्वम् ।

960. There ought to be some word for 'was made' in the text. Otherwise, सुदृशागयैः आशुकेलिनिकायः सहकारानीहकः does not make any sense. We can supply कृतः anywhere in this expression.

961. Doctors advice not to cohabit with a mensurating woman.

962. Read विहृति for विहति.

963. Read अम्भोजरुहाणामपसारयन्ति in the first foot.

964. Read तान्तानि for कान्तानि. The sun withered the faces of the ladies and did not impart additional lustre to them.

965. Read श्रद्धायां तरुः for छायातरु.

966. Read वतालम्बत कीर्त्तिमेव । The upper surface of the water was heated, so that only the lower layers were cool. The poetess imagines that on being attacked by heat, cold made peace with one, lower (less powerful) than it. Such a peace is considered dishonourable. But cold was praised for it.

967. The principal sentence is अथ...अवनीपुरन्दरान्तःपुर-
नितम्बिनीकदम्बः आसदत् केलीसरःपरिसरम् ।

968. Read वचनतानवम्, विगतादरविन्यास, etc.

969. Read चरणमञ्जीरकम्, अवारितपरस्पर, etc.

970. Read अविरतनिश्चित भर धर्मजला, etc.

971. Read सरः श्रिया for सरश्रिया.

972. The leaves must be fresh and reddish in colour, because they are to be compared to fire.

973. Read अम्भसि.

974. Water is one of the eight forms of Śiva, which are enumerated in this verse ;

पृथिवी सलिलं तेजो वायु आकाशमेव च ।

सूक्ष्मचिन्द्रमसौ सोमयाजी चेताष्टमूर्तयः ॥

975. The text is corrupt here.
 976. Read लम्पट्यवमानपाटञ्जरसुहृन्गायमाण मीन-विवर्तितानर्त्यानकृतावर्त्त-
 वलयम्.
 977. Read निरन्तरेन्द्रिन्दिरसन्दीहर्गकारसीत्काराः समुदञ्चित etc.
 978. Read समुद्योतमानजलयन्त्रनालीपालीकः नालीकलोचनाः.
 979. Read प्रमदवनविहरणानीत for प्रमदवनविहरणातीत—.
 980. अपश्यत् स्म in the fourth foot is grammatically wrong.
 Hence I propose the following correction :—
 मार्गाकुला पश्यति हि स्म काचित् ।

The metre is उपजाति. First, second and fourth foot are in इन्द्रवज्रा and the third is in उपेन्द्रवज्रा.

981. Read कलितसंचारा for कलितसंचार(रां).
 982. Read विकीर्यपाथो for विकीर्यपादो.
 983. Lit. 'frisking about in her sport.'
 984. Lit. 'became like.'
 985. Read अपनीतेषु कुरंगनयनाजनरागेषु पुनरपाङ्गरागान्.
 986. There should be a coma after दुस्स्वरसरजनाम्.
 987. Read निपतितसरशिखरकलिकासु तनुवल्लरीपुलककलिकान्. सर means
 in certain contexts 'a string,' Cf. the word मुक्तासर.
 988. There should be a full-stop mark after वारिविहारः.
 989. We cannot have 'जन' with these feminine construc-
 tions. 'जन' is always masc. Hence either we should change
 the gender of all the nom. pls. or read नितम्बिन्यः.
 990. Read संधानुगामिन्यो.
 991. Read -नुपवनसरसस्खीजन-.
 992. Read कृतसारध्याः 'accompanying their friends.'
 993. Read विरलमृत्पंकमिलित.
 994. Read स्तिमिताधोःस्क—.
 995. Svastika is a kind of mystical cross or mark
 made on persons or things to denote good luck. It is
 generally formed with the extremities of the four arms bent

round in the same direction. The majority of scholars regard it as a solar symbol. According to late Sir A. Cunningham, it has no connection with sun-worship, but its shape represents a monogram or interlacing of letters of the auspicious words *su asti* (*siasti*) in Aśokan characters.

996. Read संकुचित-रसार्द्र-संव्यान-उन्नमित-पुलक etc.

997. Read मुक्त्वा for मुक्ता.

998. Read छाया प्रवासचलितेन दिवाकरेण.

999. Read मध्येपथं in the middle of the way (पथः मध्ये मध्येपथं)
cf. पारेमध्ये पथ्या वा *Pan.* II. 1. 18.

1000. Read विसृष्टा for विसृष्टा (?).

1001. Read सहस्रकरकान्त = सूर्यकान्त 'the sun-beloved' is a kind of crystal supposed to possess fabulous properties such as giving out heat when exposed to the sun. In the evening it becomes cool. The poetess offers an explanation of this cooling of the sun-stone in the evening. She thinks that in the evening, Cupid takes up the fire of these sun-stones in order to intensify his own fire of anger, felt against travellers and hence the stone has no more heat to radiate.

1002. Read परिहृतपूर्वादिगभागपतितैश्चौरैराकर्षणादिव छायासु भ्रशमायाम,
etc.

1003. Read मदिरैक्षणावदन etc. for समदिरैक्षणावदन etc.

1004. Lit. 'the all-in-all of the blooming of lotuses.' Lotuses bloom only during the day time. In the evening they are closed. But the lotuses in the form of the faces of ladies, sitting behind lattice-windows to watch the setting sun, were blooming. Thus all that was left of the blooming of lotuses in the evening was to be seen in the lotus-like faces of these ladies. They were preserving a treasure.

1005. Read प्रसादशाली for प्रासादशाली.

1006. Read अस्रसन् दलवदातपखण्डः.

1007. Pārvatī is Śiva's *ardhāṅginī* and resides in his left half of the body.

1008. Read अपहसन्ती for अपहसन्ती.
1009. Read मण्डला for मण्डल(लं). The word मण्डल exists in all the three genders in the sense of 'a circle' *cf.* विम्बोऽस्त्री मण्डलं त्रिषु (*Amara*). We can safely overlook the fault of अप्रयुक्ता 'unemployed' in taking मण्डला f., because we know by now that such faults are no faults with Tirumalāmbā. She ravel in them.
1010. Read द्रलितं यथाधनमदृश्यते सन्ध्या. यथाधनं = धनमनतिक्रम्य *i. e.*, following the clouds.
1011. Read बालशशिना for कालशशिना.
1012. The root लम् governs two accusatives in the causal active construction (rarely acc. and inst.).
1013. Read कमलात्या for कमलाली.
1014. The sea cannot overflow its shore. But the moon-light pervaded every nook and corner of the universe.
1015. Read अपूपुरज्जैत्रशाङ्कशङ्कं for अपूपुरज्जैव(त्त), etc.
1016. The conventional meaning of धनपुष्प is 'water', but it does not suit the present context.
1017. Read प्रकटीकृता for प्रकटीकृतः in the fourth foot.
1018. Read दुग्धलहरी प्राचुर्यतो for दुग्धलहरीप्राचुर्यतो.
1019. Read भृङ्गारकावर्जिता for भृङ्गारकवर्जिताम्.
1020. Read -निष्पन्दमूकेषु for -निष्पन्दमूकेषु.
1021. This is the water of the moon-stones, that are dissolving under the moon-light.
1022. यामिस्तम्बेरम्—'a male elephant standing ready at a certain place at appointed hours.'—M. W.
1023. पुलोमजा—name of Indra's wife. She was the daughter of Puloman, whom Indra destroyed in order to avert his impication consequent on the violation of his daughter.
1024. For a similar and certainly more poetic description *cf.* अविदितगतयामा रात्रिरेव व्यंरसीत् *Uttara R. II. 27.*
1025. Lit. 'were to be managed by the ministers.'

1026. वेङ्कटाद्रि—is the name of a very sacred hill in Andhra-pradesh, in the district of north Arcot. It is about eighty miles from Madras. On its summit is the celebrated temple dedicated to Viṣṇu in his character of the Lord of Veṅkaṭa hill (वेङ्कटाद्रिपति) cf. R. T. L. p. 267.

1027. Read कुमारस्य for कुमारस्या.

1028. Read चूचुकावपूरताम् for चूचुको...पुरताम् ।

1029. Read—शतकुम्भ-कुम्भ-संभावनां for शतकुम्भसंभावनां

1030. Generally arms and not hands are compared to creepers. As a matter of fact, the sense shall be much improved if we substitute बाहु for हस्त.

1031. Read भर्ता for भर्ता. There were three candidates. The earth put forth her claims even before Lakṣmī or Sarasvatī did.

1032. Read अर्भकगुणाद्भिः सावितेव for अर्भकगुणाद्भिः...सावितेव

1033. Read धात्री for धात्री (त्री—).

1034. पुंसवन is the ceremony of bringing forth a male child. It is performed in the third month of gestation and before the period of quickening. Cf. *Yājñ.* II. 11.

1035. Read अंशुमालिनमिवादिमादिशा for अंशुमालिनमिवादिमाददे (दिशा).

1036. Lit, 'by means of the sport of.'

1037. Read -विहापित for -विहायित.

1038. जातकर्म—a birth ceremony consisting in touching a newly born child's tongue thrice with ghee after appropriate prayers. Cf.

प्राङ्नाभिवर्धनात्पुंसो जातकर्म विधीयते ।

मन्त्रवत्प्राशनं चास्य हिरण्यमधुसर्पिषाम् ॥

—*Manu.* II. 29.

1039 The word चिन 'the younger' and its opposite पेद 'the elder' were commonly applied before the names of men of Vijayanagara of the 16th century. The two brothers of the queen were called Peda Tirumala and Cina Tirumala respectively.

1040. The principal sentence is आनन्दपरतन्त्रम् अवनीन्द्रम् अतनुत कुमारः (p. 150. l. 2-3). Others are only participial clauses modifying the verb अतनुत.

1041. This verse contains two such participial clauses as have been mentioned above. The metre of this verse is the *gāthā* variety of irregular metres.

1042. Read भुवि भुवनान्तरसंचरणेन भुवनचक्रसमाप्तिक्रमम् ।

1043. These pairs of clauses have something common between their respective members. Thus the idea of motion is common to 'moving on all four' and 'over-running' and so on.

1044. Lit. 'drops or sprays of laughter.'

1045. Read पाणिकिसलयेन, for पाणिकिसलयम्. A tender-leaf is reddish in colour and passion is poetically fancied to be red. Cf. रक्तौ च क्रीधरागौ SD VII.

1046. The text is corrupt here.

1047. Read कौञ्चननूपुरवणिकृतचक्रमणतया for...कणकृत, etc. This has been reconstructed with the help of the Hindi Translation.

1048. Read सकलमहीतलसन्त्राणधुरम् अवतार्य शुभंयुदिने नरेशः दिदेश शाश्वतम् etc.

1049. From the *Abm.* we learn that Cina Venkaṭādri was anointed Yuvarāja when Acyuta celebrated his coronation at Vijayanagara in 1530 A. D.

1050. Read अत्यादरादच्युतदेवरायं in the first foot.

1051. Read श्रेयोनिधानं for श्रेयोनिधानं (नं).

1052. Read नव्यकाव्यनाटकालङ्कार for नव्यकाव्य...नाटक etc.

1053. This big compound consists of three parts. They are (i) विद्याविशेष श्रवणानन्द (ii) चिन्तितानन्त कामगवीभव and (iii) अशेषभाषा प्रबन्धसन्दर्भया. The first two parts qualify the third.

1054. Lit. 'the all-in-all of love.' This clearly shows that she was his queen.

1055. Read -पिकस्वर- for -पि(वि)कस्वर.

1056. पञ्चम—the 5th note of the gamut supposed to be produced by the air drawn from five parts of the body.

1057. Lit. 'the tremulous eyed wife of Brahmā'.

1058. Lit. 'the beautiful wife of the lotus-seated god.'

1059. वाजपेय—'the drink of strength or battle' is one of the seven forms of the Soma sacrifice offered by kings or Brāhmaṇas, aspiring to the highest position. It preceds the *Rājasūya* sacrifice. पौण्डरीक—another kind of सोम sacrifice lasting eleven days. सर्वतोमुखं (?)

1060. Read नानादेशप्रतिष्ठितानेकभूसुरविरचित for नानादेशप्रतिष्ठितं.

1061. Read नियतरन्वितकविकुटुम्बया for नियतरन्वित...कविकुटुम्बया.

1062. Read त्वामहर् for त्वामहम् in the first foot.

1063. Read सौवर्षपात्र्यस्तताः for सौवर्षपात्र्यस्तत in the fourth foot.

1064. Read भवद्दोस्सारमायाविदा for भवद्दोसारमायाविदाः.

1065. The text is corrupt here. But it means something like this.

1066. Lit. 'on the top of the arm.'

1067. Read केनेत्यच्युतराय ज्ञातुमिव ते कीर्तिर्दिगालीः श्रिता । in the fourth foot.

1068. Read—कर्कशगिरावस्थान for कर्कशगिरोवस्थान.

1069. Read द्वेडज्वालमिलत्फणीश्वर etc. द्वेडज्वाला Quarter-elephants, Śeṣanāga and mountains are said to support the earth.

1070. Read त्वदुपकण्ठगतं for त्वदुपकण्ठयुतं.

1071. Read विराजते for विचार(राज)ते ।

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